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An in-depth examination of symphony orchestra youth concerts in 20 American cities was conducted under the auspices of the American University, Washington, D.C., and with the cooperation of the American Symphony Orchestra League, to determine the role of youth concerts in cultural education. Field teams, each consisting of a music education specialist and an orchestra specialist, spent 2 weeks in each city collecting information on the purpose, history, operation, and financing of youth concerts; on the attitudes of teachers, students, orchestra members, supporting organizations, and local citizens toward the concerts; on the preparation of students for both attending concerts and taking part in follow-up activities; on socioeconomic factors governing concerts; and on the need for concerts as related to their availability. Highlights of the findings included: (1) Youth concerts were generally believed to be vital to a child's education. (2) The success of the concerts depended on the effective leadership of school administrators, teachers, and orchestra members, especially that provided by the conductor in his selection of music and through his personal influence. (3) The symphony orchestras paid about 75% of the youth concert costs and helped raise funds to pay the rest of the costs. (4) Most concerts were given to students in grades 4-9 during school time. (5) Students must be prepared for concerts. (LH)

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THE ORGANIZATION, ADMINISTRATION AND PRESENTATION OF SYMPHONY ORCHESTRA YOUTH CONCERT ACTIVITIES FOR MUSIC EDUCATIONAL PURPOSES IN SELECTED CITIES

PART I - THE SUMMARY

Authors: Thomas H. Hill
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Helen M. Thompson

U. S. DEPARTMENT OF
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PART I - THE SUMMARY

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January 1968

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Office of Education
Bureau of Research

NOTES ON THE REPORT

The complete 756-page report of this Study includes the summary chapters, detailed accounts of the studies made in each of the 20 cities, and extensive appendix material.

In order that symphony orchestras may have access to the Study as quickly as possible, the American Symphony Orchestra League with the cooperation of the U. S. Office of Education is making various sections of it available in this form, of which this unit is PART I.

Cities Studied

Availability of an orchestra's playing personnel for performance of youth concerts during school hours is a decisive factor in the scope of the youth concert project in a given city.

The Study, therefore, was based on youth concert and related educational activity in two groups of cities:

Group I Cities in which the orchestra engages all or a substantial part of the musicians on a full-time basis for all or part of the year

City	Orchestra
Baltimore	Baltimore Symphony Orchestra
Cincinnati	Cincinnati Symphony Orchestra
Cleveland	Cleveland Orchestra
Detroit	Detroit Symphony Orchestra
Hartford	Hartford Symphony Orchestra
New Orleans	New Orleans Philharmonic Symphony Orchestra
Pittsburgh	Pittsburgh Symphony Orchestra
Salt Lake City	Utah Symphony Orchestra
San Francisco	San Francisco Symphony Orchestra
Seattle	Seattle Symphony Orchestra

Group II Cities in which the orchestra engages the musicians on a per-service basis

City	Orchestra
Chattanooga	Chattanooga Symphony Orchestra
Columbus	Columbus Symphony Orchestra
Evansville	Evansville Philharmonic Orchestra
New Haven	New Haven Symphony Orchestra
Pasadena	Pasadena Symphony Orchestra
Providence	Rhode Island Philharmonic Orchestra
Sacramento	Sacramento Symphony Orchestra
Sarasota	Florida West Coast Symphony Orchestra
Spokane	Spokane Symphony Orchestra
Winston-Salem	Winston-Salem Symphony Orchestra

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This study was made possible only because many people were willing to share their opinions, experience and knowledge with members of the Study staff, giving generously of their time in the process.

The Study's Co-Directors and the Research Specialists who handled the field work wish to extend their deep appreciation to:

- The boards of directors, conductors, managers and staff members of the 20 participating orchestras,
- The public school supervisors and administrators who facilitated the work in their respective school systems,
- The hundreds of teachers who responded to questionnaires,
- The administration of American University and
  Dr. Lloyd Ultan, Chairman of the Music Department,
  Maynard Young, Contract Administrator,
  Richard Wingate of the University Data Processing Center,
- The American Symphony Orchestra League -- its membership and board of directors for making League resources and facilities available to the study,
- The consultants whose special knowledge enriched many phases of the study, including especially --
  Miss Dorothy Baumle
  Dr. Ruth Morris
  Dr. George Schuetze, Jr.
  The conductor consultants on programming,

-- to all, a deeply felt "Thank You".

Martin LeBeau
Martha Noyes
Thomas H. Hill

Franz Bibo
Judith Hagerty
Helen M. Thompson

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INTRODUCTORY SUMMARY

Symphony orchestra concerts, planned and presented expressly for students long have been an accepted part of the musical and educational scene in the United States. The earliest such concert for which documentation could be found in this Study took place in 1858.

At the present time, hundreds of symphony orchestras in the United States play literally thousands of youth concerts each year for millions of young listeners in large and small cities.

The cultural and educational philosophies, programming policies and teaching practices that govern and surround the student concerts are myriad. Within the education profession and performing arts circles there is an assumption fairly generally held, that opportunities for students to hear concerts presented by symphony orchestras and related ensembles form a valuable part of a well rounded basic education. There also is a feeling that young people need such experiences in order to prepare them to assume their proper share of cultural responsibilities as adults.

Some concert presentations were believed to have produced the desired results. It is alleged that others have resulted in experiences that were practically valueless -- either as educational projects or as musical or cultural experiences. Why this is so, what factors predispose toward the success or failure of the concert projects has not been fully understood.

In spite of the scope of youth concert operations, the millions of children involved, the time, effort and money invested--the underlying philosophies of youth concerts, the practices involved in their presentation and incorporation into music education curriculums had not been subjected to comprehensive analysis prior to this study.

As described in the Study section concerned with review of the literature on youth concerts (page 616), the American Symphony Orchestra League has undertaken periodic statistical surveys of youth concert operations for benefit of its member groups. A few individuals have studied youth concert operations in a given city or region. None of the earlier studies, however, undertook to make analyses in depth of the details of operations or of the significance of youth concerts as educational experiences for young people.

It was determined, therefore, that there was need on the part of education and symphony orchestras for a comprehensive examination of youth concerts.

Objectives

The following objectives were established for this study:

1. To examine the purposes for which youth concerts are presented
2. To examine in detail all facets of the administration, production and financing of youth concerts
3. To analyze the program content of youth concerts
4. To analyze the relationship of youth concerts to the public school music curriculum
5. To try to ascertain from these studies:
    a. The factors that are significant in the establishment and development of youth concerts
    b. The practices that result in youth concerts being effective as musical, cultural and educational experiences for young students
    c. The circumstances required to increase the opportunities that can be extended to young people of this nation to hear symphonic music.

Study Method Adopted

At the suggestion of the U.S. Office of Education, a broad scale statistical survey that would attempt to gather data from literally hundreds of symphony orchestras and public school systems was discarded in favor of probing deeply into the youth concert history, practices, experiences and conclusions in a few communities selected as representative of situations that would be found in many communities.

Twenty cities were chosen for the field-studies-in-depth, the choices being influenced by:

- - size of city,
- - geographical location,
- - extent and nature of the symphony orchestra operations and of the music education program in the public schools,
- - the known presence in given cities of various aspects of youth concert operations that would permit study of diverse techniques practices and circumstances.

The Study personnel was balanced between the two fields of symphony orchestra operations and music education. A project director and two research specialists from each field were engaged.

Methods used in staff orientation and training, and in development of techniques for gathering and analyzing data are described in detail in the chapter on Methodology (page 624). Each field work team consisted of a music education specialist and an orchestra specialist and, on the average, spent two weeks in each of the cities included in the Study.

Results of the Study

With reference to the 20 Study cities, the following results have been obtained:

- - Youth concert history, operations and financing have been documented in detail.
- - Opinions and attitudes toward youth concerts have been gathered and recorded from music educators, general classroom teachers, and general education administrators and supervisory personnel.

-- Attitudes of teaching personnel toward youth concerts have been analyzed in relation to teachers' training in music, and to their own musical participation history.

-- Techniques employed in preparing students for youth concerts have been documented.

-- Materials used in concert preparation of students have been gathered, inventoried and analyzed.

-- Student opinions and evaluations of youth concerts have been gathered in a few cities.

-- Programming policies and production procedures as related to the reactions of culturally deprived students have been examined to limited degree.

-- Artistic and cultural philosophies of symphony orchestra conductors have been related to their youth concert programming policies.

-- The role of symphony orchestra organizations in the formal education activities in conjunction with youth concerts has been examined.

-- The place of small ensemble performances and opera performances in the total youth concert structure has been examined to some degree.

-- Socio-economic factors have been studied in relation to youth concert developments.

-- The scope of the need for youth concerts as related to their availability has been definied.

Highlights of the Findings

With reference to the 20 Study cities, the following emerge as highlights in the findings:

Importance of Youth Concerts

--- Youth concerts are held to be an extremely important part of the civic, educational, and cultural responsibilities of symphony orchestras in the opinions of symphony orchestra boards of directors, conductors, managers, musicians, and members of symphony women's association.

-- In the opinions of members of boards of education, school administrators and teachers, youth concerts are generally held to be vital in the total education of young people.

Factors in Development of Youth Concerts

-- The initiation, continuation and expansion of youth concerts in most of the cities studied has come about as the result of the work of symphony orchestras and their auxiliary units.

-- The quality of leadership given by orchestras and schools to youth concert development appears to be the most decisive factor in the emergence of broad scale projects that have significant musical and educational values for students.

Financing

-- Symphony orchestras are assuming responsibility for approximately 75% of the total financing for youth concerts, and usually are the motivating agency for generating the remaining 25% of the funding for youth concerts.

-- Non-governmental funds account for approximately 80% of the total financing of youth concerts.

-- Less than 2% of the total costs of youth concerts are met through appropriations of city, county, and state boards of education.

- - Approximately 4% of the total costs of youth concerts presented in the 20 cities in 1966-67 were met from funds made available under P.L. 89-10 grants.

Concerts as Educational Experiences

- - Educators generally agree that for youth concerts to qualify as effective educational experiences, students should learn something about the music to be played prior to attending the concerts.

- - Close liaison and extensive joint work is required between orchestras and schools in order for youth concerts to fulfill their potential as effective educational experiences for the students.

- - The training in music listening as related to youth concerts that is given in the public schools was judged to be "unimaginative" and less than satisfactory in many instances.

- - The training of the generalist teacher ill prepares the teacher to give student instruction in the field of symphonic literature.

Attendance

- - Students in grades 4-9 are involved in the audiences for approximately 75% of the concerts, and probably account for 65% to 70% of total youth concert attendance.

- - 90% of the youth concerts are given during school time.

- - There appears to be grave need for presenting more concerts for high school students.

- - The number of youth concerts needed to give the present school population even minimal concert attendance opportunities greatly exceeds the present ability of symphony orchestras to perform them, or of the orchestras or the schools to finance them.

The Conductor

- The conductor's musical knowledge and taste in choice of music to be played and his personal influence upon student audiences during the concerts are vital factors in the value and success of the concerts.
- 30% of the works performed on youth concerts were written by 20th century composers.
- Despite the best efforts of the conductor, when the size of the student audience for a given concert goes much beyond 2,000 to 3,000 students, the effectiveness of the concert as a musical and educational experience is said to diminish markedly.

Evaluation of Results

- Neither symphony orchestras or the schools have related their specific goals for youth concerts to their production and teaching techniques in a manner that has permitted clear cut testing and evaluation of the effectiveness of the techniques.

Significance and Implications of the Findings

If symphony orchestras and education are to achieve their avowed goals of making a significant impact upon the total educational, musical, and cultural development of students through youth concert experiences,

- Ways must be found to increase the number of concerts presented.
- Plans for supplementing live concert experiences with wider use of educational radio and TV will have to be developed.
- More adequate methods of financing youth concerts will have to be found.
- Attention will have to be given to more adequate training of teachers (and especially the generalist teachers) for the task of introducing students to symphonic music.
- Research and experimentation will have to be undertaken in concert production procedures and in the teaching techniques used in relation to youth concerts.
- Methods for evaluating the effectiveness of procedures followed in terms of the educational, musical and cultural results obtained with the students must be developed.

CHAPTER I -- OUTLINE

HISTORY AND PURPOSE OF YOUTH CONCERTS

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HISTORY AND PURPOSE OF YOUTH CONCERTS

Symphony orchestra concerts for youth are not new either to the educational or orchestral scene.

There is a vast body of experience in presentation of concerts for young people. Within only the 20 cities included in this Study, at least 5,000 symphony concerts for youth have been presented during the last 50-odd years. Prior to this Study, however, comprehensive data on youth concert purposes and practices had not been collected and made available to orchestras and educators.

Within the 20 cities studied, the earliest symphony concert for young people (of which there is record) was presented in Cincinnati, Ohio, on the Fourth of July in 1858, by the Philharmonic Society conducted by Carl Barus, and consisted of music composed by Mozart, Auber and Rossini plus some polkas. An admission price of 25¢ was charged.

53 years later (1911) the San Francisco Symphony played its first youth concert. The Seattle Symphony followed with its first student concert in 1912.

Within these 20 cities, however, the Detroit Symphony was the first orchestra to initiate, in 1914, regular and continuing youth concerts.

For all practical purposes, then, the Study covers the experience amassed by 20 orchestras located in large and small cities in presentation of some 5,000 symphony concerts for young people during a total of 546-youth-concert-operation-years.

HISTORICAL SUMMARY OF YOUTH CONCERTS IN 20 CITIES

Table No. 1

Year of Initiation by the Resident Orchestra of a Continuing Youth Concert Project	Orchestra	Year of First Youth Concert Presentation in the City of Which There is Record
1914-15	Detroit Symphony, Mich.	
1916-17	San Francisco Symphony	1911 - San Francisco Symphony
1919-20	Cincinnati Symphony	1858 - Philharmonic Society
1920	Cleveland Orchestra	
1924	Baltimore Symphony	
1926-27	Seattle Symphony	1912 - Seattle Symphony
1933	New Haven Symphony	
1934	Pasadena Symphony	1926 - Los Angeles Philharmonic
1935-36	New Orleans Symphony	
1940's (early)	Pittsburgh Symphony	
1947-48	Utah Symphony, Salt Lake	
1948-49	Chattanooga Symphony	
1948	Rhode Island Philharmonic, Providence	
1950-51	Florida West Coast Symphony Sarasota - Bradenton	
1950-51	Columbus Symphony, Ohio	1940's - Columbus Philharmonic
1954	Evansville Philharmonic	
1954	Winston-Salem Symphony	1940's early - touring orchestras
1958-59	Hartford Symphony	
1960-61	Sacramento Symphony	
1962-63	Spokane Symphony	

HISTORICAL DEVELOPMENT

In each city studied, with the possible exceptions of Seattle and Winston-Salem, the orchestra organization took the initiative in organizing and financing symphony concerts for young people. The Seattle development is described as a joint venture between the orchestra and public schools, and the Winston-Salem director of music education served with the orchestra's conductor and manager in planning the first youth concert presented by the Winston-Salem Symphony.

In several cities the director of public school music education or the superintendent of schools was a member of the orchestra's board of directors at the time youth concerts were started and it is impossible to assess the role these educators may have played in encouraging the orchestra association to present youth concerts.

Conductors provided the leadership for establishment of youth concerts in at least 13 of the 20 cities with equal credit given to the orchestra managers in 3 of those cities. Symphony women's associations apparently were the chief instigators of youth concerts in 3 cities. The Junior League emerges as the prime motivating agency in 2 cities.

PATTERN OF DEVELOPMENT

With rare exceptions youth concerts in each city, regardless of the date initiated, go through a similar pattern of development. The rate at which the different stages of this development take place varies markedly from city to city.

At the outset, each orchestra seems to have relatively simple concepts of youth concerts, focused upon the basic premise that the orchestra has an obligation to play symphony concerts planned especially for the pleasure and cultural development of young people of the area.

The concert is announced, tickets usually are sold, and supplementary funds garnered from some source; the conductor and orchestra prepare and present the program according to the conductor's musical taste and experience; the children attend and the original goal is generally met to the satisfaction of almost everyone involved. This format may continue for several concerts or for several years.

Ultimately, however, there seems to come to almost every orchestra the urge and a felt obligation to widen its community services by making more concerts available to more children. This leads either to greatly increased promotional efforts, and, perhaps, changed programming concepts, or to presentation of concerts during in-school time with involvement of the orchestra in unfamiliar areas of formal elementary and secondary education techniques and principles.

PURPOSES FOR WHICH ORCHESTRAS PRESENT YOUTH CONCERTS

With the exception of the Cleveland Orchestra, no orchestra (included in this Study) had established and clearly articulated the specific purposes for which it is presenting youth concerts. Neither had the orchestras related their choices of concert formats and programming policies to specific goals to be achieved with the specific audiences for which concerts were designed.

When asked to state the reasons why their orchestras are presenting youth concerts, orchestra board members, conductors and managers usually responded with general statements concerning:

1. The obligation of the orchestra to provide fine music for the youth in its community;

2. The value of developing in youth an awareness of fine music and cultural experiences;

3. The need to do all possible to develop among young people those who will become concert-goers and who will assume cultural leadership for the community in the future;

4. The need to provide children with the spiritual values inherent in listening to great music.

The Cleveland Orchestra, however, adopted a specific goal and plan for youth concerts some 30 years ago - largely as the result of the initiative of Miss Lillian Baldwin who at that time was an employee of the Cleveland public school system. The plan has given continuity and direction to Cleveland Orchestra youth concerts throughout these many years although various aspects of implementing the plan have undergone change.

The basic purposes of youth concerts in Cleveland were clearly set forth by Miss Baldwin to be those of:

1. Providing for children as nearly as possible a normal symphony concert experience through presentation of significant music by the full orchestra in the regular concert hall and by requiring the children to pay at least a token admission fee.

2. Providing pre-concert study for all children through closely coordinated work between the orchestra and the public schools.

THE PRACTICE BEGETS THE PURPOSE

Deliberately adopted or not, the purpose of many youth concerts evolves out of practices followed in their presentation. Analysis of youth concerts covered in this Study indicates existence of two general types of student concert developments:

1. Educational concerts that are (or, at some time, have been) closely coordinated with the public school music curriculum;

2. Student concerts planned to attract ticket purchasers from the general public and more or less lavishly embellished with special "attractions".

Some orchestras are committed exclusively to either one format or the other. Others present both types of concerts but in separate series and under separate financial plans. A few orchestras attempt to combine both types of concerts within the same series, and a few others have developed concerts that cut across the customary formats of the above two general types.

Purposes and types of concerts presented obviously have some relationship to the sources of financing developed for them.

Every conceivable kind of financial plan is found to be operative for the educational concerts (described under 1 above) - from free concerts financed by federal education monies, to concerts for which admission is charged with supplementary funding from public and/or private sources.

The "attractions" concerts (described under 2 above)customarilyy are financed from combinations of ticket sale income and contributions from various sources.

Regardless of the number or type of youth concerts presented, each orchestra organization studied - be it large or small, professional or avocational - subsidizes its youth concert presentations to some extent from its basic operating funds, funds that must be raised annually from concert fees, ticket sales and other earned income, and from contributions to its maintenance fund.

EVALUATING RESULTS OF YOUTH CONCERTS

The Study failed to reveal existence of significant efforts on the part of orchestras to try to devise methods of evaluating results of youth concerts. Perhaps it is impossible for orchestras to devise them, but there is no record of formal, comprehensive efforts to do so.

When orchestra representatives were asked whether or not they had any measurement for the degree to which their purposes in presenting youth concerts were being achieved, the answers came in terms of generalizations, or of personal observations interpreted as success or failure with reference to one specific concert, or a specific group of individuals of which the following statements were typical:

> "We've been playing youth concerts for nearly 30 years but still can't sell out our adult subscription series concerts this year."
>
> "I personally know many of our present ticket holders and contributors who became interested in the orchestra as a result of attending youth concerts."
>
> "I notice that we have many more young people and young adults attending regular concerts than used to be the case."

EDUCATORS' CONCEPTS OF PURPOSES AND RESULTS OF YOUTH CONCERTS

In conjunction with the Study, over 1,000 teachers, administrators and supervisors expressed their philosophies concerning the purposes of youth concerts. Their principal points may be expressed as follows:

> Education in music is a necessary part of the general education of the public school student. As one of man's nobler forms of self-expression, music offers nourishment for the innermost recesses of a person's intellect and emotions.
>
> Attendance at youth concerts can result in:
>
> 1. The fostering of an appreciation for meaningful music of a highly developed nature.
>
> 2. The successful social interaction among students in the audience.
>
> 3. The increasing enjoyment of music.

4. An increase in voluntary concert attendance.

5. The stimulation of interest in music as a vocation or a profession.

6. The opportunity to benefit from the unique qualities of the live performance.

Whereas educators have identified youth concert purposes and goals more specifically than have orchestras, the educational practitioners have not developed a specific methodology to be employed for the purpose of achieving stated goals.

Neither have educators devised methods of measuring the degree to which the stated goals are being reached as related to (1) various teaching techniques used by teachers in conjunction with youth concerts, (2) various types of youth concerts being presented (3) diverse operating practices followed by orchestras in conjunction with presentations of youth concerts.

Just as in the case of orchestra representatives, educators' responses to questions relating to measurement of results of youth concerts came chiefly in terms of personal observations of specific situations, such as:

> "My students buy many records of the concert music immediately after each youth concert."
>
> "More students in my classes show an interest in taking up an instrument right after a youth concert."
>
> "The music is over the heads of my deprived area students and they get little from the concerts."

Total evaluation of youth concerts as educational experiences in any of the 20 study cities was non-existent for all practical purposes. Only about 11% of the teachers questioned were aware of any post-concert evaluations being undertaken in their school systems, and the results of even these evaluations would not stand the test if subjected to the rigorous examination given to the results of learning in other subject matter areas.

IN SUMMARY

Lofty principles, deep conviction of the worth of fine music, selfless service on behalf of youth, a fierce desire for children to have "the best" - all exist among orchestra organizations and educators in profusion, but the half-century of youth concert presentations have not produced proven methods that are clearly identifiable as the best procedures for making fine music available to young people of this nation or for drawing them into the charmed circle of people who enjoy it.

CHAPTER II -- OUTLINE

SOCIO-ECONOMIC CONDITIONS IN RELATION TO YOUTH CONCERTS

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SOCIO-ECONOMIC CONDITIONS IN RELATION TO YOUTH CONCERTS
(See also Chart 3, Appendix D)

At the outset of this Study, various factors of a socio-economic nature were suspected of holding a cause-and-result relationship to the high or low incidence of youth concerts in a given city. Data relating to these factors was, therefore, collected, studied and subjected to statistical analysis.

Not only were the following items examined in efforts to find positive or negative correlations with the high or low incidence of youth concerts in each city, but the interrelationships between the various factors were studied through graphs, tables, and other statistical procedures:

a. corporate population of each city
b. metropolitan area population of each community
c. percentages of whites and non-whites in each community
d. median family income of city populations
e. median family income of county populations
f. median number of school years completed by adult populations
g. size of public school enrollments
h. per-pupil expenditures for public school education
i. orchestras' annual operating budgets
j. age of each orchestra
k. median family incomes as related to orchestra budgets
l. median family incomes as related to age of each orchestra
m. median number of school years completed as related to orchestra budgets
n. percentages of whites and non-whites in the population as compared to age of orchestra and orchestra operating budgets
o. etc. through a number of combinations and permutations of the above factors.

Actually, the Study presented statistical problems because of (a) the limited number of orchestras and cities involved--less than 2% of all orchestras in the United States; and (b) the fact that the orchestras and cities were not selected on a random basis. Rather they were selected for inclusion in the Study because of the known existence of or absence of specific aspects of youth concert operations.

With due regard, then, to these limitations, the analyses showed almost complete lack of positive or negative correlations between high or low incidence of youth concerts and all socio-economic factors, thereby leading to the conclusion that the socio and economic conditions found within a community are not, of themselves, the decisive factors accounting for the scope of a youth concert operation.

Not only did the statistical analyses indicate almost complete absence of cause-and-result relationships between community conditions and scope of youth concert operations, but the other phases of the Study pointed up the fact that the quality and effectiveness of leadership exerted on behalf of the orchestra development generally, and upon the youth concert development specifically, are decisive factors in the extent to which students of a given area will be given opportunity to hear youth concerts.

As shown in the discussion of youth concert financing, approximately 75% of the total costs of youth concerts are met from an orchestra's general funds. It is not surprising, then, to find that, even statistically, socio-economic factors are secondary to effective leadership in determining the scope of the youth concert development in any given city.

Ratio of Public School Enrollment to Number of Youth Concerts Presented

In comparing scope of youth concert operations in 20 cities in which populations ranged from 34,000 to over 1.5 million, and among 20 orchestras whose annual operating budgets ranged from $52,900 to $2.2 million, it obviously was impossible to simply use the number of concerts presented.

The ratio of public school enrollment in each city to total number of youth concerts presented by each orchestra was used to give a comparable basis for statistical comparisons.

For example: By dividing the enrollment of Cincinnati's public schools (88,391) by the total number of youth concerts presented by the Cincinnati Symphony (114), the resultant figure (775) represents the ratio of public school enrollment to each concert presented. Statistically, the Cincinnati Symphony presents 1 student concert for every 775 public school students in Cincinnati.

Using this same method of computation, it is found that the Winston-Salem Symphony presents, statistically, 1 youth concert for every 23,961 public school students in that city.

It must be emphasized that the ratios so used are statistical rather than actual. Students from suburban school districts and parochial schools comprise a significant percentage of the youth concert audiences in some of the cities studied. The youth concert plan is based on only students from certain grades attending in several cities. The total number of concerts presented by some orchestras includes concerts presented in suburban areas. Use of concert halls of widely varying seating capacities (from 1,000 to over 9,000 actually) enters the picture of actual concert availability to students.

Therefore, the following ratios of city public school enrollments to the total number of youth concerts presented simply provide a practical method of comparing the scope of youth concert operations in cities of widely varying population size, presented by orchestras varying greatly in financing, extent and nature of their operations.

Table No. 2

STATISTICAL RATIO OF CITY PUBLIC SCHOOL ENROLLMENT TO NUMBER OF YOUTH CONCERTS PRESENTED

(Note: The smaller the ratio figure, the more quantitatively adequate are the youth concert operations interpreted to be.)

City	Ratio of Public School Enrollment to Number of Concerts Presented	City Public School Enrollment	Total Number of Youth Concerts Played
Cincinnati	775	88,391	114
Hartford	929	26,016	28
New Haven	952	24,750 Est.	26
Providence	988	26,680	27
Seattle	993	95,417	96
Salt Lake City	1,288	37,319	29
Pittsburgh	1,560	78,000	50
New Orleans	1,889	105,716	56
Baltimore	2,061	195,843	95
Chattanooga	2,469	27,163	11
Cleveland	2,719	155,026	57
Sarasota	3,073	18,429	6
San Francisco	3,933	106,191	27
Detroit	4,166	300,000	72
Sacramento	5,787	57,875	10
Spokane	6,800	34,000	5
Evansville	8,284	33,139	4
Columbus	10,541	105,417	10
Pasadena	22,165	44,330	2
Winston-Salem	23,961	47,922	2
High	23,961	300,000	114
Low	775	18,429	2

Findings Related to Socio-Economic Factors

The ratios of public school enrollment to the number of concerts given were interpreted as an index of the scope of youth concert operations in a given city and were analyzed in terms of various socio-economic factors.

No correlations, no cause-and-result relationships could be found to exist between the scope of youth concert operations and:

- --high or low median family income in a given city or county,
- --high or low percentage of non-whites in the total corporate population,
- --high or low per-pupil expenditures for public school education.

Oddly enough, there did appear to be a negative correlation between the median number of school years completed by adult residents of a community and the scope of youth concert operations. The higher the level of education completed by adult residents, the smaller the scope of the youth concert operations. No cause-and-result theory is presented to explain this odd bit of statistical data because it is strongly suspected that in a wider sampling it would be found that the education level actually reflects other significant factors.

These statistical exercises relating to socio-economic factors produced 1 rather interesting bit of data that conceivably has a bearing on orchestra operations and therefore on youth concert operations--the relationship of median family income for city populations to that of county populations.

The highest median family incomes for city populations occurred in 5 western cities studied--Sacramento, Seattle, Pasadena, San Francisco, and Salt Lake City--in that order.

For county populations, however, the 2 highest median family incomes occurred in the counties in which are located Detroit and Hartford, with the home counties of Pasadena, Sacramento and Seattle following.

Salt Lake City dropped from the 5th highest place in the city median family income list to 13th place in the county median family income list. Sacramento dropped from 1st place in the city list to 4th place in the county list.

Conversely, Detroit moved from 6th place in the city list to the highest rank in county median family income. Hartford moved from 8th position in the city list to 2nd place in the county list. Cleveland moved from 10th place in the city list to 6th position in the county list. There were similar shifts for 5 other cities located in eastern and midwestern sections of the country.

COMPARISON OF CITY AND COUNTY MEDIAN FAMILY INCOMES
(See Appendix D for complete listings)

	Median Family Income for City Population	Median Family Income for County Population (in which city is located)
Range among the 20 cities studied	$6,943 to $4,438	$7,357 to $4,532
Sacramento	$6,943	$6,968
Seattle	6,942	6,960
Pasadena	6,922	6,993
San Francisco.	6,717	6,687
Salt Lake City	6,135	6,265
Detroit	6,069	7,357
Hartford	5,990	7,054

This examination of city vs. county population incomes serves to point up the well-known fact that in eastern and middle-western cities, at least, there is continuing migration of high income level families from the central city to the suburbs, a situation that greatly increases problems of school and orchestra finance in those areas.

Another interesting relationship that came to light in study of socio-economic factors is that of the per-pupil expenditure for public school education as related to median family income of the city population. In 9 cities studied, per-pupil school expenditures were equal to 9% to 11% of the median family income for the city population. In 6 cities, the per-pupil expenditures were either 7% or 8% of the median family income. Per-pupil expenditure figures were not made available to the Study for the remaining 5 cities. (See Appendix D)

Size of City

Of the 5 cities (Spokane, Evansville, Columbus, Pasadena and Winston-Salem) having the highest ratio of public school enrollment to the number of concerts presented--and whose youth concert operations are thereby judged to be of limited scope statistically--3 have populations of less than 150,000.

The orchestras in all 5 cities engage their musicians on a per-service basis. Under this employment plan a very definite limitation is placed upon the number of occasions that orchestra musicians can make themselves available for performances of youth concerts during the school day. For these orchestras to engage the musicians on a full-time basis for even a few weeks during the season would increase total costs of orchestra operations many times over--a burden of expense that rarely has been shouldered by orchestras in cities of this size.

Conversely, among the cities having the lowest ratio of school population to number of concerts given--Cincinnati, Hartford, New Haven, Providence, Seattle--and whose concert operations are interpreted as being statistically the most extensive within the 20 cities, the musicians in 2 of these cities also are engaged on a per-service basis.

Therefore, although it is acknowledged that orchestras in relatively small cities face major problems in assembling their musicians for concerts presented during the school day, it also becomes clear that some orchestras operating under this plan have found a way to meet the problem.

We conclude, therefore, that whereas the size of the city has some bearing upon the scope of the youth concert operations, this 1 factor of itself is not sufficient to explain presence or lack of youth concert operations of statistically extensive scope.

Among cities having populations above 150,000, it would appear that it is possible to develop and maintain a more quantitatively adequate youth concert operation (as related to size of school enrollment) in cities of less than 600,000 population than in cities having larger populations.

All 5 cities having the lowest ratios of student population to number of concerts given, ranged in population size from 160,000 to 560,000. None of the 5 largest cities studied fell within the lowest ratio grouping.

City Population Size as Related to Ratio of Student Public School Enrollment to the the Number of Youth Concerts Presented

City	Ratio of School Population to Number of Concerts Given	City Population
Range for the 20 cities studied	775 to 23,961	34,083 to 1,670,144
5 cities having lowest ratios of students to concerts given		
Cincinnati	775	502,550
Hartford	929	162,178
New Haven	952	151,000
Providence	988	187,061
Seattle	993	557,087
5 largest cities		
Detroit	4,166	1,670,144
Baltimore	2,061	939,024
Cleveland	2,719	810,858
San Francisco	3,933	740,316
New Orleans	1,889	627,525

Factors of Orchestral Development in Relation to Scope of Youth Concert Operations

The effectiveness of the leadership in the general orchestral development and, more specifically, on behalf of youth concert development as a significant factor in the scope of youth concert operations would seem to be borne out by the following results of study of statistical data:

Age of the orchestra.--3 of the 5 orchestras having youth concert operations of the widest scope (based on the ratio of school population to number of concerts given) were the oldest orchestras included in the study--Cincinnati and New Haven (each founded in 1895), and Seattle (founded in 1903).

Of the 5 orchestras having youth concert operations of the most limited scope, 3 were among the newest orchestras studied--Spokane, Columbus and Winston-Salem, each having been formed since 1945.

Sources of Financial Support for Youth Concerts

There appears to be a significant positive relationship between the presence of certain types of financial support for youth concerts and the scope of the youth concert operations.

Comparison is given below of the presence of various sources of youth concert financial support in the 5 cities having youth concert operations of the widest and of the most limited scope, statistically speaking.

SOURCES OF FINANCIAL SUPPORT

Presence of youth concert financial support from indicated sources	5 orchestras having youth concert operations of the widest scope statistically	5 orchestras having youth concert operations of most limited scope statistically
Youth concert ticket sales	Operative in 4 orch.	Operative in 4 orch.
Business firm sponsors	" " 3 "	" " 1 "
Local foundation support	" " 3 "	" " 0 "
Public, non-school funds	" " 3 "	" " 0 "
Bd. of education funds	" " 2 "	" " 1 "
P. L. 89-10 funds	" " 1 "	" " 0 "

Customarily, the above types of financial support are developed primarily by the orchestra management and board of directors. The presence or lack of such support generally can be interpreted as presence or lack of aggressive leadership on behalf of youth concert activities, rather than as the presence or lack of spontaneous appearances of such types of support. It is knowledge of this experience that leads to the conclusion that the presence of more generous support for youth concerts is a reflection of the effectiveness of 1 aspect of the orchestra's leadership.

CHAPTER III -- OUTLINE

FINANCING OF YOUTH CONCERTS

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FINANCING OF YOUTH CONCERTS

The 20 orchestras included in this Study presented a total of 717 youth concerts in 1966-67 to a gross student audience conservatively estimated at 1,200,000. (Accurate attendance figures were not available for concerts presented in school auditoriums.)

Orchestra income that was directly attributable to youth concerts totalled $973,675, or 81¢ per student audience member (average for concerts played by all 20 orchestras).

Orchestra costs probably came close to 4 times this figure - $3,894,700, or $3.24 per student attending, as derived later in this section of the report. The difference between income and costs was met from the orchestras' regular income and annual contributions to orchestra maintenance funds.

There is no way of ascertaining the amounts of money that school systems allocated to costs of administrative and teaching time and various materials used in conjunction with youth concerts. Student transportation costs to and from concerts add another considerable item of expense for which actual figures were not available. None of these costs are included in the above estimates of total orchestral costs of youth concerts.

In discussing costs, it must be remembered that youth concerts cannot be performed as an isolated orchestral activity - at least, not as we know orchestra operations today. An orchestra must exist as a continuing institution in order for it to be available to play youth concerts. Therefore, in addition to the actual out-of-pocket expenses involved in playing and presenting youth concerts, a pro-rata allocation of basic operating and institutional costs of orchestras also should be ascribed to youth concerts if a true picture of youth concert costs is to be presented.

Musicians' and Conductors' Fees

The largest single item of expense in any orchestra operation is cost of artistic services. In order to examine youth concert costs it is, first of all, necessary to understand the basis upon which musicians and conductors are engaged and paid.

In the first place, the musicians' union - The American Federation of Musicians - operates on the principle of local autonomy. Each of the 818 Locals of the union has full power to establish minimum pay scales that shall be operative for musicians working under the jurisdiction of a given Local for any given type of musical service. Therefore, playing fees and salaries vary widely from one orchestra to another.

Each orchestra must negotiate with the Local of the AF of M in the orchestra's home city, a basic agreement in which minimum salaries and fees are stipulated along with certain working conditions. Once that basic working or trade agreement has been established, then the orchestra negotiates individually with each musician concerning his specific remuneration. The orchestra may pay more than the minimum prescribed in the basic trade agreement, but it may not pay less. The individual musician is free to accept or reject the orchestra's offer.

In the fully professional orchestras, musicians are engaged on a full time basis for a season consisting of a stated number of weeks per year. In addition to spelling out minimum pay scales and various other working conditions, the contracts also designate the number of "services" or working sessions for which a musician may be called upon each week.

A "service" may be a rehearsal or a concert and is customarily 2½ or 3 hours in length. Most orchestra contracts provide for a maximum of between 7 and 9 services per week. The musicians receive the agreed upon weekly salary regardless of whether, in a given week, they play youth concerts, adult concerts, rehearsals, or a combination thereof.

In other words, in the professional orchestra, there is no such thing as a "reduced rate" of pay to musicians for youth concerts.

In the smaller city orchestras, musicians usually are engaged under what is known as a "per-service, or a per-rehearsal and per-concert" plan. This means that the musicians customarily are paid a stated fee for each rehearsal they attend, and a higher fee for each concert they play. It also means that each time the musicians are called together for a rehearsal or a concert there is a specific payroll to be met for that service.

The basic rate of pay for rehearsals and concerts usually remains the same regardless of the kind of concert involved. In other words, the rehearsal and playing fees for a youth concert may very well be charged at the same rate as for an adult concert, although some orchestras have been able to negotiate reduced fees for youth concert performances.

In both types of orchestras there is great variance in interpretations of what constitutes a "service", a matter, incidentally, that is ruled upon by the Local of the musicians' union. In some orchestras, for instance, a pair of back-to-back youth concerts that can be performed within the 2½ or 3 hour period may be counted as 1 service. In other orchestras, a pair of back-to-back concerts must be counted as 2 services. Translated into actual dollars, this ruling could result in the musicians' fees for a pair of back-to-back youth concerts of one orchestra being twice as much as those of another orchestra in spite of the fact that both orchestras might be operating with the same basic scale of playing fees.

Conductors of large city orchestras customarily are engaged on a season basis. In the smaller city orchestras, the conductor's contract may be on a per-season basis, or he may be paid on a per-rehearsal and per-concert basis.

Defining Costs of Youth Concerts

As indicated above, musicians and conductors in some orchestras are engaged on a season basis. Many other items of orchestra costs also are reckoned on a per-season basis including salaries of various other employees, basic administrative costs, insurances, taxes, fund raising costs, etc.

Question immediately arises as to the formula that shall be used to pro-rate these on-going costs of orchestra operation to specific concerts and, in this case, to youth concerts.

In this analysis, the total number of concerts played by an orchestra has been selected as the pivotal figure. In most of the case studies for each city, youth concert finance has been analyzed in terms of the following:

(a) Ratio of youth concerts played to the total number of concerts played,

(b) Ratio of income derived directly from youth concert activity to the total costs of operating the orchestra for the entire season.

From these ratios, it is possible to get some indication of the degree to which orchestras must subsidize their youth concert activity from their general funds.

Among the 10 orchestras that engage their musicians on a full time basis, the income directly attributable to youth concerts totalled $861,877 as against annual costs of operating the orchestras totalling $12,769,064. Out of a total of 1,554 concerts played, 614 were youth concerts.

Whereas youth concert income represented 6.7% of total costs of operating the orchestra for a season, these orchestras used 39% of their concert services for youth concerts.

Among the 10 orchestras that engage their musicians on a per-service basis, the income directly attributable to youth concerts totalled $111,798 as against annual costs of operating those orchestras totalling $1,255,747. Out of a total of 231 concerts played, 103 were youth concerts.

Whereas youth concert income represented 8.9% of total costs of operating the orchestras for a season, these orchestras used 44% of their concert services for youth concerts.

In combining the figures for both groups of orchestras, the data is as follows:

Ratio of youth concert income to total operating costs

Total 1966-67 income attributable to youth concerts	$ 973,675
Total 1966-67 costs of operating the orchestras	14,024,811
Ratio of youth concert income to total operating costs	6.9%

Ratio of no. of youth concerts to total concerts played

Number of youth concerts played	717
Total number of concerts played	1,785
Ratio of youth concerts to total concert services	40%

Carried out to its arithmetical conclusions--the above formula indicates that the average pro-rata costs of youth concerts within the 20 cities, based on the ratio of youth concerts to total concerts played, is 5.8 times greater than the income received from youth concerts. (6.9% as compared to 40%)

After checking with managers and fiscal officers of the orchestras, the conclusion is that instead of using a factor of 5.8, in order to determine total costs of youth concerts, a more realistic figure is a factor of 4.

In other words, the Study research indicates that youth concerts, in the 20 cities studied, on the average, cost orchestras approximately 4 times as much as the income they receive directly from youth concert activities.

Therefore, whereas total youth concert income as related to the total student audience averages out to 81¢ per-child, per-concert, orchestra costs probably were approximately 4 times that amount or a total of $3.24 per-child, per-concert.

This method of calculating total costs of youth concerts is not presented as the only or ideal method. It does represent one realistic way of doing it. However, the chief value of the figures is in demonstrating that there is a very large gap between the amount of income that orchestras derive directly from youth concert activity and the amount of money it actually costs the orchestra organizations to present youth concerts.

Items of Expense

The following items of expense enter into the reckoning of costs of presenting youth concerts. It is unlikely that each and every one of these items would be operative for each situation, but most of the items will be cost factors in most youth concert operations.

- Artistic personnel expenses
  - Concert fees, musicians and conductor
  - Rehearsal fees, musicians and conductor
  - Soloist fees
  - Narrator's fees
  - Payroll taxes
- Concert production expenses
  - Music rentals, purchases and royalties
  - Librarian's services
  - Concert hall rental
  - Rehearsal hall rental
  - Building custodian fee
  - Stage hands wages
  - Lighting and sound system
  - Box office expenses
  - Ushers fees
  - Piano rental, moving, tuning
  - Cartage of instruments
  - Printed programs
  - Printed tickets
- Pre-concert study materials
  - Teachers' manuals
  - Students' materials
  - Recordings, tapes
  - Other materials
  - Distribution costs
- Promotion costs
  - Brochures
  - Newspaper advertising
  - Radio, TV advertising
  - Posters
  - Pictures and mats
  - Postage and supplies
- Administrative costs
- Miscellaneous expenses
  - Musicians' transportation
  - Students' transportation
  - Performance permits
  - City admissions tax
  - Public liability insurance
  - Parking lot attendants
  - Audition and competition expenses for student soloists

Due to the wide variance in operating practices of the 20 orchestras and the varying conditions under which youth concerts are presented, it is impractical to attempt to give average per-concert costs of the various expense items.

Take hall rentals as an example. Within the 20 cities, youth concerts were presented in school auditoriums for which no rental or use cost figures are available, in orchestra-owned halls in which costs are based on a complicated structure of maintenance costs and investment charges, and in halls for which commercial rental fees were paid.

Costs of music rentals, purchases and royalties vary widely depending on whether an orchestra owns an extensive library, and the extent to which public domain music vs. copyrighted music was played on youth programs of a given year.

Therefore, the following figures are presented merely as indicative of a representative range of costs of various expense items in those situations in which a given cost item was operative and could be isolated as relating solely to youth concerts.

Representative Range of Youth Concert Costs on a Per-Concert Basis

Selected items of expense in presenting youth concerts	Orchestras that engage musicians on a full-time basis for a stated number of weeks per year	Orchestras that engage musicians on a per-service basis
Artistic Personnel, including musicians, conductors, soloists, narrators	$1,600 to $5,933	$600 to $2,100
Music rentals and purchases but not including royalties	$35 to $75	$16 to $78
Concert hall rentals	$78 to $330	$56 to $260
Stage hands	$33 to $180	$35 to $75
Light and sound systems	$21 to $48	Insufficient data
Cartage of instruments for concerts played in school auditoriums	$20 to $75	Insufficient data
Printed programs	$23 to $100	Insufficient data
Printed tickets	$ 6 to $136	Insufficient data
Promotion expenses for an entire series of youth concerts	$125 to $1,063	$35 to $1,800
Pre-concert study materials for an entire series of youth concerts	$211 to $1,209	$26 to $200
Total out-of-pocket expense not including basic on-going expenses and youth concert administration	$2,500 to $6,500	$850 to $2,600

Sources of Finance

Table No. 3

Youth concerts in the 20 cities studied are financed chiefly from non-governmental, non-school funds. Less than 2% of the total costs were met through specific youth concert appropriations made by city, county or state boards of education. Federal education funds under P.L. 89-10 were used to meet approximately 4% of the total costs.

As indicated previously, it has been ascertained that approximately 75% of the total costs of youth concerts are met from orchestras' general funds. Nearly half of the remaining 25% of the costs were met from ticket sales for youth concerts and contributions made by business firms, local foundations and other local sponsors. Public funds, including appropriations by various agencies within cities, counties and states, and appropriations by boards of education account for the remainder of the 25%.

Sources of Finance for 1966-67 Youth Concerts in 20 Cities

Source of Youth Concert Income	Amount	Percentage of Total Youth Concert Income	Percentage of Total Costs of Youth Concerts
Student concert ticket sales	$289,514	29.70%	7.43%
Business firm donors	39,083	4.03	1.00
Foundations	45,000	4.61	1.16
Other private donors	9,491	0.97	0.24
Public funds, non-school	(1) 352,000	36.20	9.04
Payments by individual schools including some student and PTA payments	29,597	3.04	0.76
School board allocations	74,040	7.61	1.90
P.L. 89-10 funds	134,950	13.85	3.46
Totals	$ 973,675	100.01%	24.99%
Symphony orchestras gen. funds	2,921,025	-----	75.00
Totals	$3,894,700	-----	99.99%

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(1) $240,000 or 70% of this amount related to Baltimore

Funds Allocated or Contributed by Various Sources

Indicative of the scope of responsibility assumed by various donors, governmental agencies, and school boards are the following listings:

Source of Funds	City	Amt. of support given youth concerts	Donor or agency
Business Firms	Cincinnati	$14,000	Cincinnati Gas & Electric Co. Coca Cola Company
	Seattle	9,063	Union Pacific Railroad and other donors
	Salt Lake City	5,000	A. G. Foodstores, Food Town Supermarkets
	Chattanooga	4,000	Colonial Baking Co. Mayfield Dairy Farms Red Food Stores
	Evansville	3,520	Whirlpool Corporation Evansville COURIER
	Hartford	3,000	Several business donors
	Sacramento	500	Radio station
	Total	$39,083	
Foundations (local)	New Haven	$19,000	Gimbel Trust Morse Trust
	Cleveland	18,000	Kulas Foundation
	Providence	5,000	N. R.
	Hartford	3,000	N. R.
	Total	$45,000	

Continued next page

Source of Funds	City	Amt. of support given youth concerts	Donor or Agency
Non-School Public Funds	Baltimore	$240,000	City - $120,000 County - 20,000 State - 100,000
	Detroit	60,000	City
	Seattle	27,500	City - 12,500 County - 15,000
	Hartford	19,500	City
	New Haven	5,000	City
	Total	$352,000	
School Board allocations	Cleveland	34,000	18 city and suburban school systems
	San Francisco	20,240	City & County bds.
	Providence	8,000	State Bd. of Educ.
	New Orleans	5,000	County Bd. of Educ.
	Seattle	3,800	City Board
	Columbus	3,000	City Bd. of Educ.
	Total	$74,040	
P. L. 89-10 Grants	Detroit	$ 90,000	Title I
	Baltimore	27,400	Title I
	Seattle	17,550	Title III
	Cleveland	5,000 (est.)	Title III
	San Francisco	modest amt.	Title I
	Total	$139,950	

CHAPTER IV -- OUTLINE

SUMMARY OF YOUTH CONCERT OPERATING PRACTICES

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SUMMARY OF YOUTH CONCERT OPERATING PRACTICES

Youth concert operating practices that have been adapted to the preferences and needs of schools and orchestra in each city are described in detail in the individual case study reports. This chapter serves merely to summarize practices in general use, and opinions generally held by representatives of schools and orchestras regarding various aspects of youth concert activity.

Appraisal of Orchestra-School Cooperation

Relationships between schools and orchestra organizations ranged from excellent to unfortunate.

At the upper end of the scale, top administrators of schools and orchestra were in complete accord on basic purposes and values of youth concerts. Finding solutions to operating problems consisted chiefly of identifying problems and various factors involved and, with minimum formality, subsequently adopting plans believed to be the most satisfactory for all concerned.

At the other end of the scale of relationships, outright animosities existed between school and orchestra administration--clashes borne out of differing viewpoints and purposes rooted either in the present or the past.

Ramifications of personal and institutional abrasiveness between the two organizations invariably served to minimize the overall effectiveness of youth concert work and as a result the students ultimately paid the price for adult failure and/or irresponsibility.

Generally speaking, however, reasonably satisfactory working relationships existed between schools and orchestras. The problems most often encountered could be described as sins of omission rather than sins of commission.

Orchestras and schools alike are understaffed. Employees of each are overburdened and beset by daily crises. Representatives of both institutions were found guilty of failing to find or take the time needed to fully inform themselves of needs, viewpoints and operating problems of the other. More thorough joint analysis of the basic goals of youth concerts, increased joint planning of procedures to be followed in reaching the goals, and closer communication between the two institutions on all aspects of youth concert operation undoubtedly would result in more meaningful, more enjoyable music experiences for students in any one of the cities studied.

Attendance

For what age students are youth concerts planned and presented? Who attends youth concerts?

By far the greatest number of youth concerts presented in the 20 study cities in 1966-67 were planned for and attended by students enrolled in the public schools in grades 4-9. There is a marked decrease in youth concert activities for senior high school students, grades 10 - 12.

Many youth concert series are attended by various combinations of elementary and secondary grade students and, for that reason, it was not possible to obtain complete breakdowns of attendance figures by school grades.

The following percentages are presented as the most accurate estimate that could be made of the grade breakdowns for concerts and attendance.

School Grade Breakdowns for Concerts and Attendance

Total number of concerts presented in 1966-67 717

Estimated gross attendance 1,200,000

Concerts	Percentage of concerts	Percentage of gross attendance
For pre-school age children	2.9%	2.0%
For elementary grades only (1-6)	22.3	26.5
For elementary and jr. high (1-9)	5.5	11.8
For junior high only (7-9)	4.6	4.1
For junior and senior high (7-12)	15.0	12.7
For senior high only (10-12)	3.5	2.3
For all grades (1-12)	46.2	40.6
	100.0%	100.0%

The concert classification "for all grades" (Gr. 1-12) needs clarification. Although some series were identifed as being for all grades, some or all of the audiences for specific concerts within a given series actually were grouped according to selected grades.

Concerts given in school buildings frequently were attended by all students in that building, and might include various combinations of elementary and secondary students with emphasis on one group or the other. Some concerts presented in high school buildings were attended also by students from elementary schools in the neighborhood.

Included also in this "all grades" classification are the concerts presented on non-school time and available to any student wishing to purchase a ticket and attend. Although technically these concerts were presented for "all grades", actually the planning and attendance were focused upon elementary grade students.

So it was that elementary grade students were included in audiences for approximately 75% of the concerts, and probably accounted for 65% or 70% of the total attendance.

Approximately 23% of the concerts were presented exclusively for secondary grade students (Gr. 7-12).

Concerts planned specifically for and attended exclusively by high school students (Gr. 10-12) accounted for less than 4% of the total number of concerts presented.

The Very Young

The "Tiny Tots Concerts", "Lollipop Concerts" and "Kinderkonzerts" for pre-school age children are, of course, primarily of the nature of party events for the children and their mothers, and are funded chiefly from ticket sales.

Only 2 of the 20 orchestras plan specifically for concert attendance by students in grades 1-3.

During the Study, some of the conductors and music educators expressed the opinion that children in grades 1-3 simply are not ready for the complicated sound of a symphony orchestra. As the Utah Symphony's Music Director, Maurice Abravanel, stated, "A symphony orchestra is lost on tiny tots. Little children cannot sustain their attention, and symphonic music requires sustained attention from the listener. Therefore, it is best that the very young children be introduced to instrumental music by small ensembles.

"When the child is a little older - (10 or 11 years old), he is ready for the sound of a full orchestra, and it should be an overwhelming experience for him."

Concerts for Elementary Grade Students

Although strictly speaking, grades 1-3 (referred to above) are included in the elementary classification, concerts for elementary grades usually meant concerts for 4th, 5th, and 6th graders. Concert attendance started in 4th grade in 11 of the Study cities, with 5th grade in 2 other cities, and with 6th in 2 cities.

Junior High and Senior High School Students - The "Teen-Agers"

Orchestras and educators alike are greatly troubled over the apparent slackening of interest in youth concerts as students progress through their junior and senior high school years.

Music educators reported the following as the main reasons why junior and senior high school students fail to go to concerts when attendance is optional:

1. Lack of student interest
2. Conflicts with increased school demands made upon students' time, attention and energy
3. Lack of effective channels of communication with these students; frequently, concert information is sent only to music education departments and fails to reach upper grade students who are not enrolled in music classes.

Samplings of student opinion taken among junior and senior high school students in 8 cities during the Study produced some rather amazing results. Regardless of the size of the city, the economic and social level of the students, their involvement or non-involvement in musical performance, and their previous concert attendance experience, many of the comments of the students, and the likes and dislikes they expressed relative to youth concerts were almost identical and centered around the following:

Youth Concert Operations

1. Don't expect us to attend concerts with the elementary kinds.
2. The conductor shouldn't talk down to us and treat like little kids.
3. Concerts are presented in a dull and uninspired manner.

Programming

Programming "Likes"

1. Fast, short, gay, lively pieces
2. Rhythmic pieces and lots of percussion
3. "Modern Music" - (one request for electronic music)
4. Soloists - especially teen-age soloists

Programming "Dislikes"

1. Long pieces
2. Slow, drab pieces
3. String pieces

Programming Requests

1. Some jazz
2. Some rock 'n roll
3. Some Broadway tunes
4. Some action on stage

It is significant to note that these same opinions and requests regarding youth concert programming also were expressed by a considerable number of teachers in the cities studied.

The students' expressions of preferences and opinions open the way for endless discussion and probing of musical taste, musical training, modern education, the influence of radio and TV, and related matters. They also bring into focus recent statements made in the national press concerning such matters.

During the 1967 National Conference of the American Symphony Orchestra League, several highly qualified persons were asked to discuss merchandising and music among the teen age sector which now totals approximately 25 million. By 1970, half of the U. S. population will be under age 25.

M. Vincent Guarino, Editor of Teen Magazine, reported that teenagers spend over $11 billion dollars a year, some $24 million an hour, and traced the tremendous influence they have in today's economy, today's tastes, today's marketing.

He is convinced that teen-agers are influenced primarily by three sources of communication - teen-age magazines, TV, and Top-40 Radio stations. The latter get their name by virtue of the fact that they play only the 40 records (chiefly rock and roll and pops singers) judged nationally at any given time to be the most popular, play them over and over again with the conviction that the only way to get through to these young listeners is by saturation exposure.

Mr. Neely Plumb, Manager of the Popular A & R Productions, West Coast Division of RCA Victor, reported that teen-age purchasers account for approximately 31% of all record products sold.

He traced the development of musical tastes as reflected in teen-age record purchases as follows:

> "At about age 10, the children's money goes for teen-beat type of music which means contemporary rock and roll, Top 40.
>
> "As the child gets older, his tastes tend to change and more of his record dollar goes for other types of music.
>
> "At about age 15, an interest in classical music is said to crop up.
>
> "The three main influences in record merchandising for the teen-age market are television, radio and the films."

If it is true that an interest in classical music begins to crop up among students at about age 15 -- about the time they enter 9th or 10th grade -- it would be of great interest to ascertain whether or not this interest is an outgrowth of the prevailing practice of presenting youth concerts for students in grades 4-6.

In any event the problem of competition for teen-age interest is obvious. One or two annual, 50-minute concert exposures to symphonic music may well be lost in the welter of sound beamed at the teen-age audience by Top-40 radio stations, TV, and the pops recording industry--a problem of concern both to orchestras and public school music education.

In the words of the Cincinnati Symphony's music director, Max Rudolf, "something has to be done about the low level of radio broadcasting in this country if we expect to reach young people with good music."

Scheduling of Concerts

90% of all 1966-67 youth concerts presented by the orchestras in the 20 Study cities were played for students who were released from school in order to attend.

Concerts presented ONLY during school time	Separate series presented during school time, and non-school time	Concerts presented ONLY during non-school time
1. Baltimore	Columbus	Pasadena
2. Chattanooga	Detroit	Sacramento
3. Cincinnati	Hartford	*Spokane
4. Cleveland	New Haven	
5. Evansville	Salt Lake	
6. New Orleans		(*given during school time in 1967-68)
7. Pittsburgh		
8. Providence		
9. San Francisco		
10. Sarasota		
11. Seattle		
12. Winston-Salem		

On-School Time Concerts

95% of the nearly 1,000 teachers responding to Study questions on concert scheduling stated they had no objection to concerts being presented during school-released time. The responses chiefly represented opinions of elementary classroom teachers and music specialists.

There was no measure of the sentiments of secondary, academic subject teachers who are acutely concerned with time and activity pressures upon junior and senior high school students. A number of comments indicated individual instances in which these teachers discouraged students from taking time from regular classes in order to attend concerts.

Secondary vocal specialists and elementary classroom teachers expressed first preference for early morning hours for concerts, with choice of later morning hours and early afternoon hours following in that order.

Back-to-Back Concerts

The growing practice of orchestras in scheduling two or more concerts in the same day (commonly referred to as back-to-back concerts) was not a matter of concern to educators as long as the logistics of arrivals and departures of large groups of students were effectively handled.

Non-School Time Concerts

With the exception of the Pasadena Symphony which presents youth concerts on Sunday afternoons, orchestras involved in non-school time concerts presented them on Saturdays -- usually in the mornings if single concerts, mornings and early afternoons for double concerts.

Ticket Sales and Payments

Admission was charged for one or more youth concert series in 16 of the 20 cities. In 3 of the 4 remaining cities students paid bus fares. Therefore, school personnel was involved to some degree in collecting money from students in nearly every city. The teachers and school administrators were wonderfully cooperative about this additional, time-consuming responsibility.

Classroom teachers and music specialists both were involved in collecting money from students, with the latter apparently handling more of the responsibility when only bus fare collections were made. One half of the educator respondents indicated preference for continuing to make the collections in the classroom as the most efficient way of handling it.

School personnel made ticket sale payments to the orchestras in a variety of ways -- at the box office at the time of the concerts, by mail with use of a voucher system that obviated the necessity of taking time for financial transactions at the concerts, by taking the coins to orchestra offices, etc.

With few exceptions, ticket sale mechanics were handled for the orchestras by members of women's associations and youth concert committees who worked very closely with PTA groups and school personnel.

Transportation of Students to Concerts

The task of transporting thousands of students to concert halls loomed up as one of the most serious problems involved in youth concert planning and presentation.

Sheer lack of available buses seriously restricts the number of concerts that can be given and the number of students who can be served in some cities.

Costs, usually borne by individual students, are prohibitive in some areas -- running from 75¢ to $1.25 per concert in a few instances. Where bus fares are held to a nominal amount of 15¢ to 30¢, it usually means that school funds or PTA monies subsidize fares paid by students.

In some cities lack of bus parking facilities presents monumental problems of student safety and traffic disruption for the general public.

The extensive time required from school personnel to work out logistics and contracts for bus travel is a matter of serious concern in several school systems.

Individual teachers spoke of their grave worries over safety of children placed under their supervision for long trips to and from concert halls that often had to be made in overcrowded buses.

The above practical problems account for a major part of the increasing interest in bringing the orchestra to the students for concerts in school buildings, instead of taking students to the orchestra for concerts in central city auditoriums.

The bus systems -- whether private, commercial companies, or school-owned systems -- were reported generally to be handling the work satisfactorily. More than 80% of the education respondents to Study inquiries rated transportation arrangements as "satisfactory".

Elementary classroom teachers were the most critical since it is they who have the greatest involvement in this phase of youth concert operation. The main reasons given for dissatisfaction, representing reactions from approximately 20% of the respondents, were as follows:

1. Buses too crowded (21%)
2. Bus fare too expensive (18%)
3. Insufficient supervision on buses (7%)
4. Buses not on schedule (7%)
5. Trip takes too long (5%)

In addition to the above, many teachers expressed concern over the lack of centrally organized transportation arrangements for concerts given on out-of-school time, pointing out that this lack greatly reduced the number of students who could attend such concerts.

Audience Supervision and Control

Arrivals and Departures

Many different plans have been worked out and refined for orderly handling of student arrival and departure from central concert halls. When definite seating assignments were made in advance, diagrams of the concert hall were sometimes forwarded to teachers for advance study. Walkie-talkie devices were used by the concert coordinator and bus drivers to facilitate concert arrivals and departures in Baltimore

Audience Supervision During Concerts

Student behavior was examined rather closely in interviews, through questionnaires and through observation in concert halls. The total picture was a good one although the artistic forces (conductors and musicians) were more critical than were the educators.

86% of teacher respondents, including music supervisors and administrators, rated student behavior "satisfactory".

The main reasons given by teachers for unacceptable behavior were, in order of frequency mentioned for 248 responses:

1. Inadequate concert preparation, particularly as it is related to concert hall conduct (39%)
2. Inadequate supervision (24%)
3. Poor programming for the age group attending (16%)
4. Conductor variables (9%)
5. Concerts too long (6%)
6. Overcrowded conditions (5%)

Students' safety, health and personal needs were adequately provided with the exception of a few isolated instances.

There is no doubt that the presence of teachers who sit with their classes at concerts is the most effective "extramusical" means of having good audience supervision. Teachers know who to watch and have the advantage of post-concert contact with their students that is not possible when ushers or members of the symphony women's association have full responsibility for audience supervision.

It is not safe to assume that student behavior will be good merely because a concert is held in the school auditorium. The groundwork is laid in the classroom. Good audience behavior does not ordinarily occur magically either in the concert hall or school auditorium.

The few conductors who attempted to function as disciplinarians were placed in an unfortunate position that alienated their audiences and probably detracted from the musical benefits of the concert.

Length of Concerts

Conductors were in general agreement that concerts for elementary and secondary school students should range between 40 and 60 minutes in total length. Teacher respondents were almost evenly divided in preferences for programs of 45 minute or 60 minute duration. There was no appreciable difference between elementary and secondary level preferences.

Printed Programs

Use of printed programs generally was frowned upon by conductors as being conducive to noise and an actual or potential nuisance factor. 58% of the teacher respondents concurred, some of them being of the opinion that there was little need for printed programs when verbal comments were used. Others felt there was value in students being able to refer to programs during the concert as a reminder of what composition was being played. This problem was solved by one orchestra by putting the title and name of the composer of each composition on large placards and exhibiting them on easels placed on stage.

Several orchestras felt there was value in students having something to take home as a memento of the concert and, in some cases, as a reminder of the next concert and, therefore, distributed printed programs to students as they left the concert hall.

Publicity and Promotion

The scope of publicity and promotion used in conjunctioh with youth concerts varied greatly depending on whether concerts were given during school time or non-school time.

Orchestras presenting non-school time concerts financed from ticket sales find it necessary to use all available publicity and promotion media in order to attract substantial audiences, and the costs are relatively high. Brochures, newspaper advertising and feature stories, radio and TV announcements, personal contacts by members of symphony women's associations, PTA, Junior League and other sponsoring groups -- all are extensively used.

Relatively little promotion of this sort is used for concerts presented during school time, and publicity generally is limited to distribution of concert information through the school systems.

There was no indication that the music education offices of the school systems gave anything but full coperation in publicizing on-school time concerts, but there was evidence of breakdown of communications within the individual schools where announcements sometimes were not made. The weakest element noted was failure to notify students not in secondary music classes of concerts.

USE OF EDUCATIONAL RADIO AND TELEVISION IN CONJUNCTION WITH YOUTH CONCERTS

Radio

Use of radio as an instructional medium was extremely limited in the 20 cities studied. Although 9 of the 20 cities had educational radio stations, reports on use of this media were available from only 7 of the school systems.

> CLEVELAND--several programs broadcast in conjunction with preparing students for opera performances; occasional hard-to-obtain recordings played in conjunction with Cleveland Orchestra youth concerts.
>
> DETROIT--radio used only for rebroadcasts of youth concerts.
>
> EVANSVILLE--conductor presented a 15-minute broadcast prior to youth concerts, and some of the concert music was broadcast the day before concerts.
>
> HARTFORD--youth concerts were broadcast live to the schools, and the best of each pair of concerts was rebroadcast later by WTIC, a commercial station. The station also provided concert tapes to those schools requesting them.
>
> NEW ORLEANS--the Orchestra maintained the facilities for broadcasting youth concerts live from the concert hall over the Louisiana Youth Concert Network. There has been considerable decline in the number of schools making use of the broadcasts within the last few years.
>
> PASADENA--the director of music education of the public schools has, for the last 7 or 8 years, broadcast preparatory programs for students in connection with youth concerts, but not all teachers to whom they were available were making use of the programs.
>
> SALT LAKE CITY--occasional use made of radio in conjunction with youth concerts.

A number of teachers in the states of California and Washington mentioned their use of the Standard School Broadcasts sponsored by the Standard Oil Company.

Television

Twelve of the 20 Study cities had educational television stations and the Spokane station was scheduled to open in the spring of 1967.

BALTIMORE--uses a commercial station each year for a series of music programs which, in 1967, were related to youth concerts.

CHATTANOOGA--makes use of regularly televised music lessons in which youth concert material is included.

CLEVELAND--rebroadcasts youth concerts.

EVANSVILLE--uses commercial facilities for youth concert rebroadcasts.

NEW ORLEANS--students viewed videotapes from the "Music for Children" series distributed by National Educational Television, with a preview showing made available to teachers.

PITTSBURGH--pre-concert programs assist in preparation of students.

SALT LAKE CITY--occasional use made of telecasts in connection with youth concerts.

SAN FRANCISCO--preparation of students for opera performances was done via television in 1965-66.

CINCINNATI)
COLUMBUS) no use being made of local educational
DETROIT) television in connection with the youth
HARTFORD) concerts.
SEATTLE)

Limitation of preparation time and the costs involved were mentioned frequently as barriers to greater use of educational TV (and radio) in connection with youth concert work.

Need for Greater Utilization of Radio and Television

Individually, teachers in most of the Study cities commented on their wish that greater use could be made of educational radio and television in connection with preparation of students for youth concerts. They spoke of the desirability of having a master teacher, well-qualified by virtue of training and musical involvement, (or the orchestra conductor), present the student preparation sessions.

2

In nearly every instance that mention was made of the idea, the teachers referred to the Leonard Bernstein discussions in conjunction with the New York Philharmonic Young People's Concerts as the ideal format toward which to work. The availability of books, recordings and films based on these concerts has helped to make them a staple in the music education teaching curriculum for many teachers.

Orchestras and schools alike could well give greater consideration to the possibilities of using concert broadcasts and telecasts (live or delayed) as a practical means of supplementing students' present limited opportunities to actually attend concerts.

In spite of the fact that 19 of the 20 cities studied had populations in excess of 100,000, only 9 or 10 of them maintained educational radio facilities. Two-thirds of these taught music regularly via radio broadcasts, but in only 2 was youth concert preparation a part of the regular radio instruction program.

The Hartford practice of linking one live concert with 5 or 6 radio broadcasts of youth concerts gave the students increased over-all listening experience in a realistic manner.

The low cost of radio in comparison with television, the possibilities of diversifying instruction through use of multiplexing facilities for broadcasting several programs simultaneously, and the existence of the rich resource of taped music materials in the National Audio Visual Catalog (1) were mentioned recently by Jerrold Sandler as being the principal national indications of the growing vitality of instructional radio. Indications of this growth were in evidence in only a limited degree in the Study cities. (2)

Of the 12 systems having educational TV only one, Chattanooga, handled youth concert instruction as a part of the normal content of televised lessons. Pittsburgh and Baltimore had related telecast series that included youth concert preparation material.

REFERENCES

(1) *National Audio Tape Catalog*. Washington: N.E.A. 1967. $3.00.

(2) Sandler, Jerrold. "Educational Radio: 'The Hidden Medium' Emerges," *Audiovisual Instruction, XII*. November 1967. p. 964-967.

CHAPTER V -- OUTLINE

PREPARATION OF STUDENTS FOR CONCERTS, AND CONCERT FOLLOW-UP ACTIVITIES

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PREPARATION OF STUDENTS FOR CONCERTS, AND CONCERT FOLLOW-UP ACTIVITIES

Learning to Listen, as Viewed by Educators

In the course of the Study, educators were asked to set forth their concepts of the purposes of youth concerts. The following are listed in order of frequency mentioned:

To foster student appreciation of good music
To form a part of a student's music education
To expose a student to live music performances
To stimulate student interest in music
Opportunity for a student to participate in socially
    effective situations
To build future concert audiences

As an aid in achieving the stated purposes of youth concerts, 715 of 739 music teachers were of the opinion that students should learn something about the music to be played prior to hearing it at youth concerts, as did 30 of 34 general administrators and supervisors interviewed.

Increased enjoyment and understanding of the music were mentioned most often as the immediate goals of concert preparation.

A considerable amount of writing has been done on the subject of listening and the best means of developing listening skills, but it cannot be categorically stated that exposure to structured listening experiences is the only means by which a person can learn to listen to music. The burden of proof, however, does favor the teaching of certain listening skills.

Schwadron had this to say about the place of listening in the general music curriculum.(1)

> "General music should provide for the development of discriminative habits of listening to music, systematically progressing in complexity and abstractness. Judicious use may be made of programmatic ideas and iconographic representations in the lower grades. While imaginative elements may serve to motivate interests in younger people, they can prevent purposeful transitions to more abstract levels. Listening habits which are active and apperceptive foster a greater awareness of artistic significance. We must come to accept the belief that the capacity for abstract listening may be possessed by the "uneducated" listener. It remains the task of education to nurture and to develop sensitive listening levels through instruction in general music."

Ernst and Gary stress the importance of teaching the generally educated person to listen purposefully, to be musically literate, to understand design in music, and to exercise discrimination.(2)

Broudy stated his views in the following manner:(3)

> "That the skills of listening should be among the outcomes of formal music education is not a matter for debate. The disagreement will come in what good listening is to mean and the theoretical grounds for adhering to one meaning rather than another.
>
> "One camp of music educators regards listening as the total activity from which the hearer derives enjoyment. The important matter is that enjoyment accrue and that the desire to listen be established. The more radical version of this view is more interested in the enjoyment than in what music is being enjoyed, and it is based on the notion that good music is whatever music one happens to enjoy. In the same way one will also find a less radical view; one that believes that there is a difference between good music and music that is not so good, but it also believes that somehow sufficient exposure to 'good' music will eventually produce in the listener a preference for it.
>
> "We may call this the exposure theory of teaching music appreciation. As to method, it is suspicious of emphasis on musical techniques, historical accounts of musical works, interpretations by the teacher, and analysis of musical compositions in general. All such dissection, it is believed, threatens to destroy the spontaneous and unified response of the listener. It is, in brief, suspicious of any attempt to intellectualize the art of appreciation.
>
> "Opposed to this camp is another that believes the road to appreciation lies in the study of music. Reading, ability to discriminate in matters of melody, rhythms, tempo and tonality, and ability to comprehend fairly large patterns of tonal material are regarded as essential to adequate appreciation."

Hartshorn joins the second camp: (4)

> "Although many people find enjoyment in taking an emotional bath in the mere sound and general effect of the music they hear, such a response is only partial in relation to the listener's total capcity, for he has a mind as well as a body and most of the music he hears in the public schools should appeal to both. Listening, when properly guided

> and focused upon the musical content of a composition, can be a most effective means of developing musical understanding and insights, and there need be no conflict between this aim in listening and the enjoyment that can come from it. . . Some of the greatest pleasures and satisfactions in life come from the discovery of intellectual insights. In fact, such discovery can be very exciting, and there is a strangely mysterious interaction between success in activities leading to intellectual understanding and enjoyment at a more physical-emotional level. Perhaps the ultimate in listening experience is achieved when at a point of emotional climax in the music, there is also at the moment a flash of understanding that reveals a hitherto unsuspected relationship of form."

Conductors' Viewpoints on Student Preparation for Concerts

Whereas music educators and general education administrators were overwhelmingly in favor of students being guided in advance study of the concert program as preparation for concert attendance, the conductors of orchestras included in this Study held widely differing opinions on advisability and value of such preparation.

Four conductors viewed student preparation as "absolutely essential" and 6 considered it to be "valuable". Several conductors stated they always could tell whether or not a student audience had had advance study. They found that students who had been given concert preparation were more alert, evinced a sense of greater personal involvement in the music, were more attentive, responded more quickly, and gave every indication of enjoying concerts more than students who had had no preparation.

One conductor preferred to have students prepared for 2 or 3 concert pieces, but given no advance information about the remainder of the program in order to preserve an element of "freshness" and "surprise".

One conductor was of the opinion that the value of advance study depended entirely on who handled it and how it was done. He preferred no preparation to having it done by persons not professionally trained in music.

Two conductors stated they couldn't tell the difference between reactions of students who had had preparation and those who had not.

Two conductors were strongly opposed to any form of student preparation, stating it detracts from the student's open-mindedness and receptivity to the music and makes a spontaneous, emotional response to it impossible.

Concert Preparation Practices

TEACHING PERSONNEL RESPONSIBLE FOR PREPARING STUDENTS FOR CONCERTS

Elementary Grades.--Main responsibility of:

(A) Elementary classroom music specialist with assistance by classroom teacher

OR

(B) Secondary vocal teacher who teaches general music classes. Half of the instrumental specialists were involved in a limited degree unless they, too, were working in general or academic music.

Secondary Grades

Vocal teachers and instrumental specialists chiefly responsible.

Students not enrolled in music classes seldom received any preparation.

CONCERT PREPARATION FOR ALL STUDENTS ELIGIBLE TO ATTEND

The problem arose time-and-again during this Study, concerning preparation of all students eligible to attend a concert even though not all would attend. If preparation is structured in such a way that the live performance is the culmination of the learning experience with the structure collapsing without it, it would be difficult to justify preparing all students when only some of them can attend the concert.

Preparation of all students can be better justified if the youth concert is treated as one experience among many in the course of study, with the study leading up to a point where students could hear the entire concert program either in person or via television or radio. Under such circumstances all could receive benefit of lasting nature from the preparation.

It is hard to imagine, however, use of a 45-minute classroom concert of recordings as an effective substitute for a live concert experience. The degree of personal involvement, a critical element in the listening experience, is much greater in a live concert experience. Attendance at a concert is an enriching experience, par excellence, and can well be the crowning event of a well-structured sequence of learning experiences. Learning will take place without it, but greater learning and a deeper aesthetic experience could occur with it.

SPAN OF TIME NEEDED FOR CONCERT PREPARATION

Many teachers expressed concern that they didn't receive pre-concert study material "in time" to adequately prepare their students. Some wanted it 3 weeks in advance of the concert; a few wanted it months ahead. (Others didn't seem concerned whether or not they received it.)

Both student and teacher respondents to Study inquiries emphasized the fact, over and over again, that student response to concerts is more enthusiastic when the music "is familiar" to the students.

One difficult problem in concert preparation is finding the optimum balance of advance exposure to the concert music in order that the students may be familiar with it by the time they attend the concert, but not bored with it as a result of overexposure prior to the concert. Nothing was unearthed in this Study that sheds much light on this point.

Limited research has been done on this subject in the education field. Getz,(5) for instance, worked with a group of 7th grade students to attempt to determine the effects that familiarity, based on repetition of previously unfamiliar serious music, had on the degree of musical preference. Based on results of the study, Getz suggested that the junior high school general music class teacher consider at least 2 or 3 hearings of the same composition, spread out over several weeks. In fact, he found that by carefully spacing hearings to avoid the factor of fatigue, periods of a year or more might be used to provide carry-over from one grade to the next.

It must be determined what constitutes a minimum number of exposures, and the distribution of listening experiences beyond this left up to the judgement of the individual teacher. As one respondent remarked, "planned overexposure" is a vital part of the listening process and its existence a responsibility of the music educator.

The feasibility of reintroducing compositions at various levels in a student's education, thereby providing new opportunities for more mature insights, has been set before the music educator on occasion. This prompts one to reconsider the objections, often voiced by teachers, when an orchestra plays the same composition on youth concerts 2 years in succession. The repeat policy implies a "Great Piece of Music" approach (akin to the 100 great books) that uses a limited number of works, which have proven their artistic worth, as the cornerstone of a listener's repertoire.

Taking all of this into consideration, one must seriously question the "crash program" in which a short period of intensive instruction is given on music to be heard at concerts without allowing for adequate individual absorption of the basic content of the music. Often, decision must be made to study 1 or 2 pieces carefully and leave the remainder of the program in the realm of "unprepared" listening--the procedure followed in Baltimore, for example.

In any event, long-range planning that produces study materials well in advance of concerts is vital to any structured listening program.

CONCERT PREPARATION TECHNIQUES AND PROCEDURES USED

The following techniques and procedures were among those reported as being in use (currently or formerly) in schools within the 20 Study cities:

Procedures used in individual schools, or throughout a school system

1. Preparation for some secondary concerts was handled for all students in the school by language arts teachers. (Seattle)

2. Concert preparation in former years was built around several music appreciation textbooks. (New Orleans)

3. When preparation is not being done in individual classrooms, 1 teacher works with large groups of students on concert preparation. (Detroit)

4. All students receive preparation, whether or not they attend concerts. (Cleveland, Baltimore)

5. The conductor considers it important to visit the schools to play for the children and discuss the concert music. (Sarasota)

Approaches Used by Individual Teachers

1. Themes written on cards were arranged in the proper musical order by students as part of their study of a composition.

2. A daily 15-minute listening period was held to aid in instrument and theme recognition.

3. Selected portions of compositions, chosen to fit students' attention span, were taped and played.

4. Student concert evaluations were taped and sent to the conductor.

5. Students developed their own concert programs and discussed the lives of the composers.

6. Library assignments and reports were considered essential to good concert preparation.

7. A high school orchestra played through music to be heard on a forthcoming youth concert program.

8. Charts of the orchestra seating plan were drawn and pipe-cleaner figures made to represent the musicians.

9. Bulletin board and display case exhibits were developed.

10. Copies of all themes contained in the study materials were reproduced for individual students.

11. Themes were played on the piano and bells by capable students.

12. Maps were used to locate composers' birthplaces, and countries and places represented in nationalistic and descriptive music.

Post-Concert Activities

The obvious lack of attention to the post-concert phase of youth concert activity is puzzling. Only about half of the 944 teachers responding to this phase of Study inquiries reported doing anything in their classes in the way of concert follow-up. When done, it consisted mainly of discussions, replaying records of some or all of the concert music, written assignments including letter writing to conductors and musicians. Approximately 67% of the elementary classroom music specialist respondents stated they did some follow-up, chiefly on an individual basis.

The desire that educators evidenced to have students learn about the concert music would certainly include use of valid teaching techniques, one of which would be post-concert discussions, evaluations, re-listening, and other reinforcing activities. It is at this juncture that learning should be tested to determine the validity of the concert experience, at least from a recall standpoint. Generally this was not done.

In actual fact, there were very few suggestions made for follow-up activities. The following (among others) can be used, however, as part of the total learning experience:

1. Discussion of individual reactions to the music
2. Formal gathering of data concerning student and teacher likes and dislikes as related to the concert
3. Evaluation of the learning experience
4. Taking advantage of an emotional peak reached to discuss what one gains from hearing a live performance
5. Using this experience as an entree to new and more involved listening

Materials for Use in Concert Preparation of Students

RESPONSIBILITY FOR PREPARING AND FINANCING CONCERT STUDY MATERIALS FOR USE BY TEACHERS AND/OR STUDENTS

A total of 12 orchestras and 9 school systems were involved in preparation and/or financing of concert study materials for use by teachers and students in the Study cities during 1966-67. Practically all of the materials were prepared for teacher use.

Orchestras used various plans for actual preparation of study materials. Conductors developed the study guides in Chattanooga, Evansville and for some of the Seattle concerts.

In Cincinnati and for some concerts in Seattle, the orchestra financed the materials but engaged school personnel to do the actual planning and writing of them.

Orchestra administrative personnel was responsible for preparation of materials or supervision of their preparation in Cleveland, New Orleans, Providence, and Salt Lake City.

The San Francisco Symphony engaged a college faculty member who worked closely with the Orchestra's youth concert conductor in preparation of the materials there. For the last several years, the Pittsburgh Symphony engaged the musicologist who prepares program notes for the Orchestra's adult concerts, to prepare teacher guides for student concerts, but will experiment with having them prepared by public school personnel for 1967-68 concerts.

In those orchestras holding responsibility for large scale preparation and production of materials (Cincinnati, Cleveland, San Francisco, etc.) costs ranged between $1,000 and $1,500 plus staff time. Complete costs for the handsomely printed materials used in Salt Lake City were borne by the business firm sponsors of the youth concerts. In Pasadena, the Area Youth Music Council met costs of publishing the youth concert booklet.

Table No. 4

ORGANIZATION RESPONSIBLE FOR PREPARING AND FINANCING CONCERT PREPARATION MATERIALS FOR USE BY TEACHERS/STUDENTS

City	Prepared by Schools	Prepared by Orchestra	No Materials Used
Baltimore	yes	---	---
Chattanooga	---	yes	---
Cincinnati	prepares	finances	---
Cleveland	for federal funded concerts	yes	---
Columbus	---	yes	---
Detroit	yes	---	---
Evansville	---	yes	---
Hartford	yes	---	---
New Haven	---	---	none
New Orleans	---	yes	---
Pasadena	---	Area Youth Council	---
Pittsburgh	---	yes	---
Providence	---	yes	---
Sacramento	---	---	none
Salt Lake City	---	through business sponsor	---
San Francisco	yes	yes	---
Sarasota	yes	---	---
Seattle	for federal funded concerts	yes	---
Spokane	---	---	none
Winston-Salem	yes	---	---

SCOPE OF MATERIALS USED

Materials provided for concert preparation of students, whether prepared and financed by schools or orchestras, ranged from the briefest of notes concerning a concert program to comprehensive courses of study. Materials used during 1966-67 can be grouped roughly as follows:

		Kinds of Materials in Use			
		Notes	Musical Examples	References and Resources	Teaching Suggestions
Category I		X	X	X	X
Baltimore	-City, county, & parochial series				
Cincinnati	-Young People's				
Seattle	-Elem. & Jr. High under P.L. 89-10				
Category II		X	X	X	
Detroit	-School Concerts				
Providence	-Children's series				
Salt Lake	-Youth series				
Category III		X	X		X
Pittsburgh	-Young People's				
Sarasota	-Sarasota County concerts				
Category IV		X	X		
Cleveland	-Severance Hall concerts				
Columbus	-Youth				
Hartford	-Youth				
Seattle	-4th grade & elem.				
Category V		X			X
Chattanooga	-Youth (Includes materials for TV teaching)				
Category VI		X		X	
New Orleans	-Louisiana Youth series Children's series				
San Francisco	-Concerts in Opera House				
Category VII		X			
Evansville					
Pasadena					
Winston-Salem					
Category VIII	- No materials used				
New Haven					
Sacramento					
Spokane					

SUMMARY OF CONTENTS

Contents of study materials covered a wide range of subjects and reflected an interesting variety of approaches to the task of preparing students for symphony concerts. To attempt to include all of the subjects and ideas in any single guide would, of course, be utterly impractical, and there is considerable question as to whether or not a complicated tome would be used.

A concise approach, such as that used in Baltimore, apparently, is more appealing to the teachers who are expected to use the material. When youth concert programming is based on multi-year cycles, a concert resource manual might be developed that would include references to all appropriate school and community resource materials.

Inventory of Contents	Number of guides in which item was included
Concert manners information	4
Information on conductor	4
Information on orchestra	6
Orchestra seating chart	4
Source reference materials for teachers	9
Source reference materials for students	5
List of recordings	7
List of films and filmstrips	3
Reference to materials in museums, etc.	1
Contents relating to the music:	
Musical examples	12
Style, form, period, etc.	9
Analysis	6
"What to listen for"	11
Composer	13
Stories	13
Glossary of terms	11
Pronunciation	5
Concert evaluation materials	3

Note: See Chart #10 in Appendix O for detailed analysis.

The music education members of the Study staff found the following of special interest or concern:

a. Information on instruments of the orchestra was included in many study guides although there is a wealth of material on this subject readily available to teachers through regular teaching materials generally in use in the schools.

b. Lists of recordings, visual aids and reference books were included in study guides in 9 cities. Recording lists from Baltimore, Detroit, Seattle and Cincinnati were related directly to the current programs whereas others used general lists. The lisitng of compositions and recordings related to the music scheduled for a specific concert was a desirable practice. Not only do such listings give teachers an added resource but are especially helpful if recordings of the specific compositions in question are not available. Reference to several different recordings (interpretations) of the same work is useful for work with more advanced students.

   The Detroit and San Francisco guides were the only ones giving fairly complete lists of recommended films and filmstrips.

c. Concert evaluation devices were included in only 3 guides, the most extensive being used in connection with the Seattle "Enrichment Through Music" concerts. The Sarasota guide contained evaluation sheets for use by students. The Chattanooga guide included a "feedback" sheet for teachers to use in commenting on the concert.

Chart No. 10 in Appendix O gives detailed breakdowns of contents of study materials. Examples of various materials are included in Appendix O, of which the following are judged to be of special interest:

Category I Materials

Baltimore	1965-66 materials were prepared primarily for use by music specialists and included theme charts, tapes of concert compositions, piano reductions of principal thematic material, lists of references and suggested activities. The 1966-67 materials were focused more upon use by elementary classroom teachers and were the most realistic and practical materials for this purpose that were examined.
Cincinnati	Study guide for the "Fun in Music" Young People's concerts included a number of teaching suggestions written by an elementary classroom music specialist.

Seattle	Materials for the federal projects contained the most advanced material for techniques in using the tape recorder in concert preparation and included stimulating and provocative pedagogical approaches.

Category II Materials

Detroit	The materials were well-organized and attractively presented. Of special note are the separate section for composer biographies, the section on materials available at the Children's Museum, and inclusion of call numbers for recordings, films and filmstrips.
Providence	Inclusion of a short explanation of the demonstration-narration aspect of the concert could be made use of in the classroom to alert students to discussion of certain playing techniques.

Category III Materials

Sarasota	Of special interest is the section on concert evaluation which provided a procedure for having the students evaluate what they had seen and heard at the concert; section on "Getting Ready for the Concert" also of special interest.

Category IV Materials

Cleveland	Writing style is of special interest. Materials are of particular value to the skilled music specialist undertaking comprehensive preparation of students.

Category V Materials

Chattanooga	The television guide for teachers in grades 4-6 incorporated concert preparation with general music lessons in a carefully planned sequential fashion.

Category VI Materials

New Orleans	Offered a unique approach in describing the orchestra in terms of the kinds of cases in which instruments are carried, and description of various steps leading up to the beginning of the concert.

Category VII: Materials

Spokane	Although no materials were used in 1966-67, interesting materials had been employed in earlier years, including examples of various music forms and suggested listening experiences.

Materials for Student Use

There can be no doubt that study materials placed in the hands of students reinforce work being done by teachers. The difficulty of preparing, financing and distributing student study materials was reflected in the fact that they are used in only 6 cities, and, of these, only 3 cities produced fairly substantial materials for student use (Hartford, Sarasota, Seattle). Use of *Keyboard Junior*, BOWMAR materials and classroom music series was practiced to a limited degree.

MATERIALS RELATED TO TEACHING THE MUSIC

What to Listen For

The heart of study material is discussion relating directly to the music, other sections of the guides making an understanding of this section more complete. Judging from the study materials, attempts made to teach students something meaningful about the music were varied.

Rather than simply discussing each composition as a separate entity, study guide authors in several cities first presented a short resume on such topics as contemporary music, or the overture. Materials using this approach found in Baltimore and Cleveland were useful and well-written. The development of short, accurate expositions on general musical topics that relate directly to the concert theme, or to the form or style of a composition (to cite just a few possibilities) provide useful materials for the teacher.

Musical Examples

In study materials using musical examples, themes usually were written as single lines of music. Several guides offered piano reductions of appropriate sections of music, a useful tool for music specialists.

Lack of musical examples in study materials is difficult to understand. Although their inclusion involves additional work, and, sometimes, expense, it seems futile to try to discuss a piece of music intelligently without using musical examples. Even the poor quality of music reproductions found in some of the guides gave teachers something for concrete musical consideration.

Form

In spite of the importance attributed to an understanding of musical form by such writers as Broudy and Hartshorn, and by knowledgeable musicians generally, only 4 instances of inclusion of something about form were found in study materials examined (Cincinnati, Cleveland, Seattle, and the Spokane 1964-65 guide).

Form was discussed either in the body of the narrative discussion, or by letter designation (ABA).

Analysis

The quality and purpose of discussions of the analysis were revealing. Obviously, some authors were writing notes to be read to students, which accounts, in part, for frequent use of anecdotal and biographical material. Seldom did the writing style give the idea that the information was intended to be absorbed by the teacher and communicated to students according to their particular needs.

Presentations ranged from a lively, chatty style to a straight musicological approach. Combinations of student-oriented narrative and teacher-oriented factual data were noted in Cincinnati materials --a device that guarantees a certain degree of uniformity in teaching method and content, while permitting the teacher freedom to individualize a presentation through use of other materials as well.

Tempo,Rhythm, and Tone Color

There was more frequent reference to temporal than tonal aspects of music, usually in terms of tempo or rhythmic characteristics of a specific composition. The composer's creation of a mood was referred to in terms of major or minor tonality, the registers in which instruments play, and use of various orchestration devices.

Instrument Recognition

Instrument recognition was given importance. The usual approach was to identify appearance of a theme with a specific instrument or group of instruments. Various instrumental playing techniques were mentioned, such as *pizzicato.*

The Composer

In nearly all study materials, something was said about the composer. Extensive use was made of anecdotal materials, leaving little space, unfortunately, for discussion of the music. Certainly, there is validity in using composer information that has a direct and meaningful bearing on music to be played, but under the space limitation and purpose of program notes for school concerts, the emphasis should be placed on the music and information directly related to it.

Stories

Stories that legitimately can be attached to descriptive music were used frequently, and often biographical information was intermingled with information concerning circumstances under which a composition was written, performed or received.

Musical Terms and Pronunciation

Glossaries of terms were frequently used, but aid in pronunciation of them was included in only 3 or 4 instances.

Availability of Materials

Distribution of materials within school systems presented problems in several cities. Some teachers who were directly responsible for preparation of students reported they did not receive materials regularly. This breakdown in distribution occurred often enough to make it a matter of serious concern.

Approximately 90% of the elementary classroom music specialists queried during the Study reported receiving preparatory materials for their own use. The secondary vocal teacher, who ordinarily would handle concert preparation, reported receiving material in only approximately 65% of the responses.

If any satisfactory preparation is to be done, the starting point is a distribution system that will assure receipt of the materials by each teacher having responsibility for preparation of students for the concerts.

The late date at which some teachers received materials precluded their making any significant use of them in some situations.

Reproduction of Study Materials

Materials ranged from handsomely printed booklets to poorly mimeographed materials containing inaccurate data, typographical errors, and misspellings of composers' names, titles of compositions, and musical terms. Poor reproduction of musical examples was especially noted in mimeographed materials.

Greater use undoubtedly will be made of attractive looking materials regardless whether they are mimeographed or more professionally reproduced by printing, offset, or multilith.

Teachers appraised art work and layout of materials prepared for student use as being either "good" or "excellent" in 67% of the replies to Study inquiries.

Development of Supplementary Materials by Individual Teachers

Roughly 40% of all teachers responding to Study questionnaires reported that they personally develop materials to use in conjunction with concert preparation as a supplement to materials provided by schools or orchestras.

Elementary classroom music specialists led in this activity with elementary classroom teachers indicating the least involvement in preparation of supplementary materials.

Percentage of Teachers Responding to Study Questionnaires
Who Prepared Supplementary Materials for Concert Preparation

Elementary classroom music specialists . . 59% (of respondents)

Secondary vocal teachers . . . . .45% " "

Instrumental specialists . . . . .36% " "

Elementary classroom teachers . . . . . . .30% " "

The following suggestions made by individual teachers as to methods and materials used in concert preparation have general application:

1. Enlist PTA assistance in locating and obtaining needed recordings.
2. Correlate television preparation materials with youth concert study guides.
3. Worksheets and workbooks can be used effectively, the latter to be used from year to year. Worksheets can be completed as children listen.
4. Materials from art galleries and museums could be used effectively.
5. Scores should be provided for teachers to use in concert preparation.
6. Teachers must be given time away from class responsibilities to do needed research on concert programs.
7. Informal discussions between students and musicians could serve a useful purpose.
8. Required in-service (teacher) activities could be centered around concert preparation.

Evaluation of Concert Study Materials and of the Preparation Given to Students

THE MATERIALS

Teacher Reaction to the Concert Study Materials

Compilations of teacher responses in this section of the Study were interesting and, quite possibly, misleading.

Judging from the responses, many teachers considered any materials received, whether for student or teacher use, to be "teacher's guides". Over 90% of the 756 respondents thought the materials were adequate for their purposes.

Considering the great range in quality of materials examined, this is puzzling. When teachers considered fragmentary or poorly prepared materials to be adequate, it can only be assumed that either their purposes in preparing students were not clear, or that they already were in possession of necessary facts and techniques and did not need any special help other than knowing what music was to be played. Unfortunately, this second rationale doesn't ring true.

a. Information contained in the guides.--Over 90% of the music specialists and 88% of the elementary classroom teachers responding considered the information contained in guides and the organization of it to be either "excellent" or "good". This held true for guides that ranged from 2 paragraphs of general biographical, non-technical information to the most comprehensive materials examined.

b. Availability of suggested supplementary materials.--The question concerning the ready availability of suggested supplementary materials drew an interesting response. The "availability" was commented upon by many respondents even though no materials were suggested in the guides, indicating either that the question was poorly stated or read incorrectly.

In any event, there was much less staisfaction with the status quo on availability of supplementary materials than with the information contained in study guides. Only 68% of the respondents gave a "good" or "excellent" rating on availability of suggested supplementary materials; 18% responded with a rating of "fair", and 14% with a rating of "poor". The latter two groups expressed concern over lack of films, filmstrips, books, etc. to be used in conjunction with student concert preparation and lack of availability of recordings that were in good condition.

c. Student materials.--These were judged with a more critical eye by the relatively few teachers whose students received study materials. Elementary classroom specialists, who would be most directly concerned with these materials, gave rather satisfactory ratings to the materials in most cases.

Evaluation of the Materials by the Study Staff

The music education members of the Study staff came to the following over-all conclusions concerning the materials examined:

Uses made of materials showed that teachers need to be given "instant" teaching devices if they are going to do an effective job of concert preparation. The supposition that the busy teacher either will have or take the time required to do adequate research in order to prepare students for a concert program is fantasy, yet this seemed to be the idea behind the study materials in several instances. In others, there was indication that this situation was fully realized, and materials were simply prepared for the teachers to read.

Whereas teachers must have access to carefully developed teaching aids, the line of demarcation between guides prepared for the non-specialist teacher and those planned for the specialist was not too clear in many cases. Study guides using musical examples, for instance, can be used effectively only if the teacher reads music, which is not always the case with the generalist--the classroom teacher. Nevertheless, some of the guides did little more than present musical examples of themes contained in the concert music.

The Seattle materials, prepared specifically for use by elementary classroom teachers in conjunction with federal-funded concerts, were based on the assumption that the teacher handling concert preparation would have very little specialized musical training or experience and employed a realistic approach in dealing with the non-specialist teacher.

The Cincinnati and Cleveland materials and the 1965-66 Baltimore materials, on the other hand, were prepared with the music specialist (teacher) in mind.

The many technical inaccuracies found in study materials greatly reduced their effectiveness as teaching aids.

Evaluation of Concert Preparation and Post-concert Activities for Students

The music educators who served on the Study staff gave special emphasis to examination of the quality and extent of concert preparation and post-concert activities in cities studied. In reporting findings, consideration must be given to the fact that Study questionnaires were lengthy and, therefore, perhaps discouraging to some respondents who may have given them only cursory reading. It also is possible that the questions could have been worded more effectively.

Nevertheless, the findings revealed a bleak and discouraging picture.

It should be possible to assume that music specialists would be fully aware of the possibilities of presenting music to students in such manner that they, the students, gain a deeper understanding and appreciation of it. On the whole, this was not evident.

In spite of the fact that some research and considerable writing exist in the areas of the teaching of listening skills and appreciation of music, results of the Study indicated a feeling that music educators do not know what direction to give to themselves or to the elementary classroom teachers in the teaching of listening in connection with youth concerts.

It is not known whether the lack of achievement is attributable to time pressures that preclude doing a really good job, to the fact that colleges and universities are not reaching the supposed level of musical training of teachers, or to the fact that school performance pressures and preoccupation are all-consuming.

The fact remains that mediocrity (or less) is being tolerated as evidenced by weak practices. For example:

- The directors of music education and their supervisory and administrative personnel sometimes were fully aware of the lack of effectiveness of youth concerts, yet they do little about the situation.

- Teachers generally indicated satisfaction with what they had to work with in their particular situation. There was an overwhelming bias in favor of existing practices, good or bad. Bias for good practices is understandable; bias in favor of poor practices is tantamount to ignorance.

- No matter what was played on a concert program or how it was presented, there was acceptance of it by the average teacher respondent.

- Lack of pre-concert study materials was bemoaned when there were none, but existing materials of doubtful value or use were rated "good" even when they contained little more than a listing of works to be played in a concert program.

- Delegation of responsibility for concert preparation to music supervisors who understand the problems of teaching music at specific grade levels was found to be standard procedure in some of the school systems, but the materials they ask their teachers to work with are sometimes hardly usable.

All-in-all, it is not to be wondered that some of the orchestra conductors expressed lack of enthusiasm for the entire theory of preparation of students for concerts.

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CHAPTER VI -- OUTLINE

YOUTH CONCERT PROGRAMMING

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YOUTH CONCERT PROGRAMMING

PROGRAMMING STATISTICS

The following statistics relate to works played in youth concerts performed by the 20 orchestras involved in the Study during a three-year period: 1964-65, 1965-66, 1966-67.

Total number of different programs analyzed	281
Total number of performances of these programs....	965
Total number of different composers represented...	184
Total number of different compositions presented..	1,205

The data that follows clearly indicates that youth concert audiences are hearing, predominately, overtures, excerpts from suites, and pieces from the romantic period and the 20th century.

An examination of the list of compositions played (See Appendix P) indicates heavy emphasis on program music--music with a story, a story that can be used by teachers in concert preparation; a story that lends itself to student classroom activity; a story that conductors can use in verbal comments during concerts.

It should be noted that programming policies reflected in the following data, relating to the more than twelve hundred compositions, are almost identical to policies followed by each individual orchestra regardless of whether it played 6 or 60 youth concerts in the course of a year.

Classifications of the Compositions Played in Youth Concerts

Table No. 5

STYLES AND PERIODS OF MUSIC	Number of Compositions Falling within Each Classification	Percentage of Each to the Total No. of Compositions Played
Baroque	61	5 %
Classical	242	20 %
Romantic	447	37 %
Impressionism	35	3 %
20th Century	402	33 %
Before 1937...195		
After 1937...207		
Not identified	18	2 %
Totals	1,205	100 %
TYPES OF COMPOSITIONS		
Symphonies and excerpts of	205	17.0%
Symphonic poems	15	1.3%
Overtures, suites, pieces	810	67.0%
Concertos and works with soloist	115	9.5%
Musical theatre and opera	56	4.6%
Not identified	4	.7%
Totals	1,205	100.0%
INSTRUMENTATION		
Works for full orchestra	1,142	
Works for small orchestra	2	
Works for string orchestra	36	
Not identified	25	
Total	1,205	
WORKS INVOLVING SPECIAL "FEATURES"		
Works with narrator	21	
Works with chorus	7	
Works with dancers	15	
Works with cartoonist	1	
Works used for instrument demonstration	18	
Works for group singing	2	
Total	64	(5% of total)

MAJOR FACTORS REPORTED TO BE AFFECTING YOUTH CONCERT PROGRAMMING

By and large, final selection of music for youth concert programs was left up to the orchestra which, in effect, means the conductor and, more specifically, the conductor of youth concerts.

It is obvious, then, that youth concert programs are rooted in the conductor's ability, training, experience, knowledge of repertoire, musical taste, interest in educational work, and understanding of a child's learning capacity.

In addition, the conductors reported many other factors to be operative in their program planning for youth concerts, including:

1. Basic purpose of youth concerts

   a. To provide primarily a significant musical experience for children
   b. To serve chiefly as an educational experience coordinated with the public school music curriculum
   c. To entertain and amuse the children

2. Financial structure of youth concerts

   a. Concerts completely subsidized vs. concerts that must earn part of their cost from ticket sales
   b. Source of the subsidy and the degree to which the source(s) have influence or authority over programming policies
   c. Importance attached to educational work by the orchestra's board of directors as reflected in the amount of funds they approve for rehearsals and performances of youth concerts

3. Educators' participation in youth concerts

   a. Degree of interest and basic philosophy with which the school system approaches youth concerts
   b. Degree of participation by music educators in program planning
   c. Existence and effectiveness of pre-concert study presented for students by the schools

4. Audience factors

    a. Ages of students attending a given concert
    b. Number of concerts each child attends within the year
    c. Number of consecutive years that a given student customarily attends youth concerts

5. Production factors

    a. Size of the student audience
    b. Nature, size and acoustics of the auditorium or building in which concerts are presented

6. Personnel factors

    a. Size and quality of playing personnel available for youth concert services
    b. Interest and experience of orchestra management in youth concerts

7. Scope and nature of orchestra's overall educational program

    a. Presence or lack of a small ensemble project that is coordinated with youth concerts presented by the full orchestra
    b. Number of years that youth concerts have been a part of the orchestra's work

8. Special factors related to youth concert program content

    a. Concert themes
    b. Verbal comments
    c. Augmenting groups
    d. Special attractions or extra-musical devices
    e. Audience participation

Influence of Basic Purpose of Youth Concerts in Programming

Every conductor yearns for the ideal situation in which to exercise his programming prerogatives--opportunity to plan concerts that need serve only one purpose, that of providing significant, enjoyable musical experiences for listeners.

Probably the closest approximation to the conductor's concept of an ideal situation for freedom in youth concert programming would occur with concerts given during in-school time (thereby guaranteeing presence of the audience), under complete subsidization by the orchestra (thereby giving the conductor complete autonomy in programming), and with no attempt made to coordinate program content with any other considerations whatsoever.

No instance of such a situation was found in the 20 cities studied. Each conductor had to take into account one or more of the aforementioned factors as he planned his youth concert programs.

Programming for concerts designed primarily to serve as educational experiences in coordination with a public school music curriculum must be concerned to a greater or lesser degree with

--the school's courses of study
--availability of study materials in the schools
--consideration for interest on the part of music educators to provide audience participation activities and performance opportunities for student soloists and student ensembles
--consideration of the musical and educational philosophies of the school's director of music education and, occasionally, the wish of that individual to have a part in the actual concert performance.

Programs designed primarily to attract children to concerts during non-school hours present very special problems. Seldom is it the child who makes the decision to attend or not attend. The decision is made by parents and, more specifically, usually by mothers of the children. Therefore, the programming choices made for these concerts do not necessarily reflect what the conductor thinks the children would enjoy and should hear, but rather what he thinks the mothers think their children will like and should hear. Frequently, these programs represent efforts to serve a combination of purposes--including concern with educational and musical values and some efforts to amuse and entertain.

Influence of the Financial Structure of Youth Concerts on Programming

The financial structure of youth concerts has extensive influence on programming.

By common assent it is assumed that persons, organizations or agencies that provide financing for youth concerts deserve the courtesy (even though they may not demand the right) of having their views taken into account in the planning of concerts.

BUSINESS SPONSORS

Youth concerts in 7 cities are financed in part by business firms. In no case were the sponsors reported to have expressed any desire or exerted any effort to influence programming policies.

ORGANIZATION SPONSORS

Organization sponsors assumed major responsibility for youth concert financing in 6 cities through contribution of funds and/or assumption of responsibility for handling ticket sales. Organization representatives usually took a keen, personal interest in all phases of youth concerts including program content and, in some cases, submitted many programming suggestions to the conductor, with considerable insistence upon their choices.

FOUNDATION SPONSORS

Foundations figured in financial sponsorship of youth concerts in 5 cities. In 4 of the cities, the foundations were locally based and exerted no influence on programming. In the 5th situation, a national foundation was involved and the usual format of granting funds for a specific project with specific goals was followed. In this case, (Baltimore), the grant was made in connection with a contemporary music project. Acceptance of these funds by the orchestra committed the conductor to performing a specific repertoire.

NON-SCHOOL CITY, COUNTY, STATE FUNDS

Non-school public funds helped finance concerts in 5 cities. There was no indication of influence on programming coming from the agencies controlling the funds.

PUBLIC EDUCATION FUNDS

Local and/or state school system funds entered the financial picture in 6 cities and, with but 1 exception, the purposes and philosophies of the schools entered program planning to some degree. Federal education funds under P. L. 89-10 projects were used in 5 cities, and the specific projects for which funds were granted may have affected programming to some slight degree.

TICKET SALES

Whenever youth concert financing is based on sale of tickets, as was the case for 1 or more series of concerts in 16 of the 20 cities, the conductor is subjected to pressure in the matter of programming from whoever is responsible for promoting and handling ticket sales.

If members of the orchestra women's association, Junior League or PTA are responsible, they advise the orchestra manager or conductor of the reasons why their sales efforts were successful or unsuccessful and make recommendations and suggestions accordingly.

If sales are handled primarily through mail orders and direct personal contacts with the orchestra office, it becomes the responsibility of management to ascertain cause and result relationships between programming and ticket purchases and to advise the conductor of the kinds of programs that "sell."

If ticket sales are handled by school personnel, they report on the results with explanations of why students are interested or disinterested in attending concerts. Eventually, this information goes to the conductor, who is expected to take such matters into account in planning future concerts.

There are, however, other aspects of the influence of financial matters upon programming that are of even greater importance. Judging from educators' replies to study questionnaires, these aspects are little understood in education circles except at the very top level of school administration.

RELATION OF REHEARSAL TIME TO PROGRAM CONTENT

Teachers in a number of cities took exception to the practice of including in youth concert programs some music that had been played in recent adult subscription concerts. "Warmed over programs" was the phrase they used to describe the situation.

When a composition appeared on a youth concert program before it was played on a current subscription concert, the orchestras were accused of subjecting students to "nothing more than a rehearsal."

These programming policies relate directly to financial matters. As indicated in the case study reports, each and every orchestra is subsidizing youth concerts to some extent from basic income derived from adult concert ticket sales, recording contracts (and other earnings), and from funds contributed annually to the general support of the orchestra.

The first question relative to youth concerts that each orchestra must face each year is "How much money can we allocate to subsidization of youth concerts?" Translated into operations, this question resolves itself into "How many of our musicians' contracted services can we afford to use for youth concert rehearsals and performances? How much of our soloist budget can be used for featured performers in youth concert programs? How much of our music purchase and rental budget can we allocate exclusively to youth concerts?"

One of the basic tenets of orchestra operation is that of making 1 dollar do the work of several. Rehearsals represent dollars. Therefore, whenever a composition is rehearsed and brought to performance level, orchestra economics demand that a practical return be realized on that investment by performing the work in as many concerts as good programming policies will permit.

Conductors must take these factors into account in all program planning--whether for youth concerts or for adult subscription concerts. If they didn't, orchestras soon would be bankrupt.

In large professional orchestras that rehearse daily, play several concerts a week, and have huge repertoires at their command at all times, it seldom is necessary to make many significant adjustments in youth concert programming in order to accommodate the situation. However, it may not be possible for these orchestras to invest extensive rehearsal time in preparation of works that, due to other performance commitments, can be used only in youth concerts at a given time in the orchestra season.

In the smaller city orchestras that rehearse only once or twice a week and play relatively few concerts during the entire year, the repertoire that is ready for performance at any given time is extremely limited. Their youth concert programs, therefore, either must be drawn from current playing repertoire, or additional money must be found to finance rehearsals required to prepare works especially for youth concert programs.

Conductors of the smaller city orchestras reported that they work out the interplay in program planning for adult and youth concerts in several ways. Occasionally they play a given work on an adult concert primarily because they want to use it in forthcoming youth concerts and can, in this way, finance rehearsal time for the composition. In other cases, the youth concert program is dictated in large measure by the works currently in the orchestra's playing repertoire at the time of the youth concerts by virtue of having been prepared for an adult concert.

When it comes to the artistic viability of playing some of the same compositions in youth concerts and in adult subscription concerts, the conductors were amazed that the question was even raised. To paraphrase the remarks of 1 conductor during a Study interview--

> There is no such thing as "youth concert music." There is significant and insignificant music. There is loud music and quiet music. There is fast music and slow music. There is music of a thousand different moods. There are long pieces and short ones. Some of this music lends itself to inclusion in a 45-minute program played to 2 or 3 thousand children. Some of it doesn't. It's up to the conductor to know what can be used effectively and what can't be used under these circumstances. The artistic suitability of a given work for a youth concert has nothing to do with whether or not the work has been played for other audiences either before or after it is played for students.

The conductors also pointed out that the children usually are the beneficiaries whenever it is possible for an orchestra to use compositions in youth concerts that already have been performed in recent adult concerts simply because the works are likely to receive a more polished performance than when they must be prepared especially for youth concerts with minimal rehearsal time.

Influence of Educators on Youth Concert Programming

School administrations in some Study cities had established policies for the nature of school participation in youth concert planning. The Study indicated, however, that there was no existing general pattern in these matters. In effect, the Study's research specialists found 20 different approaches within the 20 cities studied, including the following:

1. Traditional close corroboration between orchestra and schools in jointly developing youth concert programs as an integral part of the school music curriculum, with financing assumed jointly by schools and orchestra.

2. A situation in which the orchestra assumed full responsibility for financing but the programs were developed jointly by the conductor and the director of music education.

3. A situation in which the director of music education assumed considerable personal responsibility for influencing concert programming although the concerts were played during non-school time and financed by a business firm.

4. In 3 of the 6 cities in which local public school monies were used for youth concert support, there was close collaboration between schools and orchestra in program planning. In the other 3 cities there was less close collaboration on programming.

5. In 3 cities in which no public funds were used to finance youth concerts, there was very close collaboration between schools and orchestra in selection of music to be played. In 3 other cities in which youth concerts were financed entirely by private funds and/or ticket sales there was no cooperative work on programming although in 1 instance the concerts were presented during in-school time.

Almost 66% of the music administrators and supervisors responding to Study questionnaires considered music played on youth concerts to be satisfactory for the audiences attending. Another 27% were partially satisfied, with only 7% indicating definite dissatisfaction.

The degree of participation sought by music administrators and supervisors in program selection pretty much boiled down to a question of professional and personal viewpoints of the individual educators involved.

Conductors of almost every orchestra reported, however, that there was some program consultation, formal or informal, between themselves and administrators of school music departments. Only the individuals involved really know to what degree the viewpoints of each were reflected in youth concert programs.

It is believed that this Study has afforded the first comprehensive opportunity to examine the influence that those persons who actually deal with the students--the classroom teachers and the music specialists--have on programming. This influence makes itself felt in several different ways:

1. Through reports the teachers make to their supervisors and, thus eventually to school administrative personnel, and through the administrators, finally to the conductors, at least to some degree.

2. Through the reports the teachers make to members of symphony women's associations and PTA groups who are responsible for youth concert ticket sales and, through these channels, eventually to the conductors.

3. Through the teachers' close work with children who attend the concerts and whose reactions are a potent factor in the conductors' selection of format and content of subsequent youth concert programs.

It therefore seemed especially pertinent to this Study to examine in some detail the teachers' attitudes, opinions and suggestions relating to youth concert programming.

Generally speaking, the teachers indicated that they felt the music played was suitable for the children attending.

Replies to the Study question, "Do you consider the music played in the youth concerts to be suitable for the children attending?"

	Yes
Elementary classroom teachers.......	86%
Secondary vocal teachers............	86%
Instrumental specialist teachers....	79%

The teachers' write-in comments, and responses to the Study invitation to list their programming suggestions proved more revealing of their opinions than did the above yes-or-no answers to the questionnaires relating to concert programs. When the teachers' programming suggestions were placed opposite the profiles of their musical training and experience (See Appendix B) a clearer picture of the situation and problems involved began to emerge.

Elementary grade students were involved in the audiences for approximately 75% of the youth concerts presented. The teachers classified as "music specialists" (vocal and instrumental teachers) actually handle most of the work involved in teaching elementary children about the music to be played at youth concerts. They are assisted by elementary classroom teachers--the generalist teachers.

Regardless of the fact that music assignments are largely handled by vocal and instrumental teachers in the schools studied, it is the classroom teacher who has the most extensive and continuous daily contact with students and, probably, the greatest influence upon their ideas and opinions. Also, in the cases in which youth concert tickets are sold through the schools, it usually is the classroom teacher who handles this chore.

Therefore, the opinions and attitudes of the generalist teachers in matters relating to youth concerts become of great significance to all concerned.

The teacher training given in colleges and universities today ill prepares the average generalist elementary grade teacher to cope with matters of musical taste and program selection--as indicated in the teacher profiles (Appendix B).

It is not surprising to find, therefore, that the write-in comments of many of these teachers indicated limited knowledge of orchestra repertoire, limited comprehension of what a symphony orchestra can reasonably be expected to do and play and what it can't do, and even limited personal experience in attending symphony concerts (youth concerts or otherwise).

Some of these teachers wistfully expressed the hope that their school principals would permit them to attend at least 1 youth concert--something they couldn't do unless every student in their class attended.

The generalist teachers urged performances of (a) short, gay, lively pieces because "this is what the children enjoy most"; (b) Broadway tunes "because the children know them"; (c) avoidance of long, slow, quiet pieces "because they are dull for the children"; and, (d) especially, inclusion of music "that is familiar to the children."

Here, indeed is an anomaly. One purpose of youth concerts is to introduce children to a new experience in life, to a new literature. Inevitably the symphonic repertoire will be unfamiliar to most students. Presumably, one purpose of pre-concert study in the schools is to "prepare" the children to hear that which heretofore has been unfamiliar to them, yet the teachers who are responsible for giving the students such preparation are urging that programs be drawn from that which the children already have experienced.

Individual comments made by several teachers served to dramatize the wide gap between what symphony orchestra organizations tend to assume is general knowledge of what a symphony orchestra is all about, and the actual understanding of orchestras held by some of the teachers who are so vital to the total structure of successful youth concerts.

Next to elementary classroom teachers, the vocal teachers (elementary classroom music specialists) form the specialist group having the widest contacts among students. Practically all elementary students have some contact with vocal teachers, whereas only a relatively small percentage of students come under the influence of instrumental teachers.

Again, examination of the vocal teachers' training and musical experience profiles reveals their lack of personal involvement in orchestral experiences and, judging from their individual comments and programming suggestions, generally limited personal acquaintance with the entire structure of symphony orchestra operations and symphonic literature.

Individual comments and programming suggestions offered by vocal teachers indicated wide interest in programming that would incorporate the short pieces, the gay, lively pieces and "familiar" music.

In addition, the comments indicated that a significant number of vocal teachers felt orchestras were failing to give proper importance to presentation of vocal soloists and choral groups in conjunction with youth concerts. "Orchestras always place too much emphasis on instrumental music" was the way 1 vocal teacher expressed it.

The vocal teachers made a significant observation on 1 of the gaps in the over-all musical education of students in pointing out that little opportunity is given students to hear professional or quasi-professional choral performances. What would appear to be a lack on their part of a practical understanding of symphony orchestra operations is their expectation that orchestras necessarily have it within their power to solve these problems. Financial limitations and operational problems usually preclude presentation of professional or quasi-professional choral groups on multiple youth concerts, and the voices of student vocal soloists are seldom developed to the point that they can be balanced against a symphony orchestra.

When it came to programming suggestions and attitudes toward youth concerts expressed by the music specialists--both vocal and instrumental teachers--the Study revealed what appeared to be considerable confusion in their minds between youth concerts as offering opportunities for students to hear professional performances, and youth concerts as performing platforms for their students.

Some teachers urged presentation of student performers (soloists or groups) as a means of developing strong interest in the concert on the part of the student audience.

Other teachers urged use of student performers primarily as a means of giving them recognition and encouragement, and also for the purpose of challenging the student musicians hearing them to greater achievement levels.

Many of the orchestras are presenting student soloists, linking the selection of the young performers with annual young artist competitions.

Student choral groups, violin choirs, clarinet choirs, and youth orchestras have been featured with the adult orchestras on occasion. Such presentations are necessarily limited by the practical problems of joint rehearsal time for the youth groups and the adult orchestra, and availability of the students to perform several repeat concerts.

Two or 3 of the orchestras, however, hold staunchly to the philosophy that 1 of the great values of a youth concert is the opportunity for students to hear a fully professional performance, that the students have many opportunities to hear student performers in various school-sponsored activities, that the youth concert should not be used as a student performance medium unless the student is so exceptionally talented and advanced as to be approximating professional performance standards.

Student opinion polls indicated interest in student soloists, but the viewpoint was coupled with statements that the student soloists should be used only if they were really "good."

Finally, in the matter of the influence of educators on youth concert programming, comes the very practical problem of how the concert preparation activities in the schools shall be coordinated with choice of music to be played.

In responses from teachers to Study questionnaires concerning pre-concert study materials, there was almost a universal statement of need for recordings of the works to be played. If the orchestra considers detailed student preparation for concerts to be important, then either music must be chosen for which recordings already are available in the schools, or provision must be made by schools or orchestra for acquisition of recordings of music that is programmed for youth concerts.

Influence of Audience Factors on Youth Concert Programming

AUDIENCE AGE GROUPS

Policies varied widely among the 20 cities in the matter of age groupings for youth concert audiences. Procedures ranged from programs planned for and presented to carefully selected age groups to those played for "anyone who will buy a ticket and come."

Nevertheless, conductors, musicians, orchestra managements, educators and students--all agreed on this 1 aspect of youth concerts. The message was clear--give separate concerts for different age groups! If at all possible, present different programs for each age group!

High school students (grades 10-12) want concerts played just for them. They will tolerate the presence of junior high students if it's absolutely necessary. Given a choice they will have nothing whatsoever to do with concerts whose audiences include elementary grade school children.

Junior high students (grades 7-9) and their teachers were of the opinion that for optimum concert conditions they should be grouped together without the presence either of older or younger students.

The consensus among elementary teachers seemed to be that 4th, 5th, and 6th grade students could be accommodated in the same audience with reasonable success, but that separate concerts should be given for younger children (grades 1-3), and for older students.

Some teachers of elementary grade students expressed the opinion that the presence of junior and/or high school students at concerts attended by elementary students spoiled the concerts for the younger children and also created discipline problems that otherwise would not occur.

Each of the conductors in the Study cities commented that programming must take into account, as far as possible, the ages and, therefore, the attention span of youth concert audiences. With 1 exception, each was convinced that, ideally, different programs should be played for elementary, junior high, and senior high school age students. When this is impossible, the conductors felt that quite satisfactory results could be obtained by making suitable changes in verbal comments for audiences of different age groups even when the same program was played for them.

The programming problem described as being practically unsolvable appeared when a single audience consisted of students of wide age range--from grades 1 to 12, for instance. "Simply impossible to plan a fully satisfactory program under these conditions," was the general verdict of the conductors. The conductor can only focus on the large middle group of students, and neither the very young nor the older student group is properly served in such concerts.

NUMBER OF CONCERTS ATTENDED BY STUDENTS

The number of concerts attended by a child in a given year, and the number of consecutive years he attends concerts have great influence on programming policies.

One of the conductor consultants for the Study remarked that exceedingly difficult programming problems are encountered when students attend only 1 concert each year.

"There is so much music to play, so many things to accomplish, so many things the children should hear that your first inclination is to try to do everything at once--you try to conceive of the all-encompassing youth concert program. Obviously, it doesn't exist."

Some of the educators pointed out that, in their opinion, it was almost hopeless to try to structure a meaningful youth concert experience based on each student hearing only 1 program (approximately 40 minutes of symphonic music) per year.

Conductors and educators agreed that the most meaningful youth concert programming can be achieved when based on students hearing several concerts a year over a period of several successive years.

Under these circumstances, the cycle plan of programming comes into the picture. Programs are planned for the entire 3 or 4 years for which sequential concerts are provided. Heavy investment is made in study materials for use in the schools. At the end of the cycle, the same series of programs starts all over again.

Several conductors and educators pointed out that ideally there should be a 12-year concert cycle that would carry the student from his first exposure to orchestral music in primary grades, on through his high school years when, presumably, he would be fully ready to graduate to adult subscription concerts.

Influence of Production Factors on Youth Concert Programming

Various production factors greatly influence concert programming according to the conductors. Size, acoustics, and general atmosphere of the hall, and size of the audience--each has a bearing on the length of the pieces that can be performed successfully and on the dynamics and even the tempi of the works that may be included in the programs.

These factors also have a telling effect on what can be done in the way of verbal comments during the concert, on certain aspects of audience participation, and upon soloists that may be presented.

Ideally, the conductors would like to work with student audiences ranging in size from 1,000 to 2,500 and present youth concerts in regular concert halls. All departures from these conditions demand compromises to be made in youth concert program content.

The New Haven Symphony deliberately increased its financial obligations in order to move youth concerts from a 2,500 capacity hall to one seating 1,000 for the purpose of presenting what the conductor felt would be more meaningful musical experiences for the children.

One of the large city orchestras has withstood considerable pressure from various sources to move the youth concerts from a 2,000-seat auditorium to a 10,000-seat hall in order to make concerts available to 3 times as many students as now can be served.

"Better that we do an effective piece of work with 2,000 students than an ineffective piece of work for 3 times that many," is the judgement of this orchestra.

The Evansville Philharmonic joyfully moved its 1967-68 youth concerts from the 9,500-seat stadium it had been using to the new hall which accommodates only 2,000 even though it meant that the orchestra had to develop new financing for the additional number of concerts required merely to continue to serve the same number of students.

In the opinion of conductors and orchestra managements in the cities visited, the effectiveness of youth concerts diminishes as the size of the audience increases, and, for student audiences in excess of 2,500 or 3,000, youth concerts usually cease to have much significance either as musical experiences or as educational experiences.

The kind of building used for youth concerts is considered by conductors and orchestra managements to be of prime importance in permitting selection of effective programs as well as enabling the performance of those programs to be satisfactory.

Ideally, a concert should be played in a hall that lends itself to good listening conditions, one that enhances the anticipation, enjoyment, and pleasant memories of the concert experience. Compromises in acoustics, compromises in pleasantness of surroundings, compromises in the over-all concert atmosphere--each detracts from enjoyment of a concert for persons of any age--be they adults or young children.

Therefore, student concerts performed in sports arenas or other unsuitable facilities with uncomfortable seating, poor acoustics, poor visibility--all of these factors serve to mitigate against the enjoyment and effectiveness of the concert musically and educationally.

Influence of Personnel Factors on Youth Concert Programming

Lack of playing personnel for youth concert performances is a factor that affects programming of the smaller city orchestras rather than that of the large city orchestras.

A full symphonic complement of musicians is assured for youth concerts played by fully professional orchestras in which all musicians are engaged on a full-time basis for a stated number of weeks per year.

In several of these orchestras (included in the Study) the over-all youth concert projects included concerts played by the full orchestra as well as additional series played in school buildings which could accommodate only smaller units of the orchestra. Special programming, of course, was required for concerts played by the smaller orchestral units.

Availability of playing personnel or the lack thereof, however, is a factor of major concern among the smaller city orchestras whose musicians are engaged on a per-service basis. Most of the musicians in these orchestras hold full-time professional positions in addition to their orchestra work. The orchestra customarily schedules rehearsals and concerts at night and on Sundays--at times that do not conflict with musicians' regular employment.

When youth concerts are scheduled during school hours, the orchestra musicians must arrange individually with their respective employers for the released time needed to play the concerts.

In some cases the musicians lose the salary they ordinarily would receive for that day's work. Seldom do the modest playing fees paid by the orchestras equate to the loss in salary. Moreover, some employers are not willing that business concerns or the teaching schedules of educational institutions be disrupted through absenteeism caused by even so noble an undertaking as youth concerts.

Therefore, it is not uncommon for smaller city orchestras to be forced to play youth concerts with personnel numbering only 2/3 or 3/4 the size of the orchestra that customarily performs in concert. What to do? Use the music already rehearsed and simply play it with a smaller personnel? That proves to be reasonably satisfactory for some compositions and exceedingly unsatisfactory for others.

Or, should a special program be chosen that can be performed satisfactorily by a smaller personnel? This solution immediately brings up the necessity for additional funding with which to finance the extra rehearsals required for preparation of an entirely new program.

In other words, there simply is no good solution to this problem, and each orchestra meets it with compromises--trying as best it can to choose the compromise that will result in the best possible program for the young listeners.

There was justified criticism from teachers in several cities over the fact that orchestras were playing music composed for full instrumentation with a reduced personnel; criticism that the sound of the small orchestra used for youth concerts was swallowed up in the huge hall in which concerts were presented; criticism that the orchestra's best players were not used in youth concerts; allegations that the orchestras were willfully downgrading the quality of the music presented to the children.

The inadequacy of solutions the orchestras used for meeting the personnel problem is apparent, but the solutions were adopted because of the exigencies of the situation and not because the orchestra association or its conductor wished to present youth concerts under these conditions.

Another aspect of the influence of personnel factors upon youth concert programming has to do with the orchestra's management. Managers who are deeply committed to the need and value of youth concerts often find ways in which rehearsal and financial schedules can be adjusted in order to give the conductor more freedom in programming.

In fact, the history of youth concert developments in several cities clearly reflects the importance of strong, enlightened management as a part of the total picture in effective youth concerts.

Influence of the Scope and Nature of the Orchestra's Over-all Educational Program on Youth Concert Programming

Most orchestras experiment with various formats, ideas and schemes in youth concert programming. Maturity comes with experience as revealed in the histories of youth concert developments reported in the individual case studies.

Some of the orchestras incorporate a small ensemble program into their educational acitivities and coordinate programming between the 2 units (full orchestra concerts and ensemble performances). The conductor may, for instance, depend on small ensemble performances presented in school classrooms to take care of instrument demonstrations rather than using time for such demonstrations during the full orchestra concerts. In some cases, small ensembles are expected to introduce students to basic concepts of rhythm, melody, harmony, etc. thereby doing away with need to allocate time for these discussions and demonstrations in full orchestra concerts.

Special Factors Related to Youth Concert Program Content

CONCERT THEMES (See Appendix P for listing of themes used)

Conductor opinion on desirability, validity, necessity, or practicality of using central themes for concert programs varied widely, ranging from complete rejection of the idea as being "contrived" and "artificial," to that of enthusiastically embracing the plan as a practical method of knitting together the diverse purposes and practices operative in the youth concert situation.

To a man, however, the conductors deplored inclusion of insignificant music just because it fitted into a theme concept. Conductor consultants who analyzed the 1200-odd works played by the 20 Study orchestras found in the total list very few works (actually only about 1%) that they surmised had been included only in order to carry out a theme idea.

One conductor pointed out the fact that good basic programming for any concert incorporates "compatibility of style" which he described as "an implied theme." "We usually don't refer to it as a 'theme' in connection with adult concerts," he added. He observed also that well chosen themes permit great flexibility in choice of music and, in his opinion, can be worked out in a way that facilitates concert preparation responsibilities of the teachers.

One conductor was of the opinion that the central theme idea is utterly impractical when the concert plan enables students to hear only 1 concert a year, but that themes can be useful and helpful when students are attending 3 or more concerts a year.

90% of the questionnaire replies from music supervisors and administrators indicated that they considered the central theme idea to be effective, but a note of restraint entered into their individual comments. Several observed that although the theme idea had been used successfully in concerts for their students, they didn't consider it really necessary. Others pointed out that teachers didn't have the teaching time needed to really develop the idea adequately when preparing their students for concerts.

Comments from individual teachers indicated that many of them found the theme concept helpful in concert preparation. An elementary music teacher in Detroit commented as follows:

> "I feel that a definite subject should be presented in each program whether it be the composer, the instrument, or the work itself. This subject should then be exemplified by many aids--visual, esthetic, aural, etc. The concept should be fully developed and leave a definite impression upon the audience. Then the children can take this subject, as say the sonata, and use it as a tool to evaluate other compositions."

VERBAL COMMENTS

Verbal comments for youth concerts have at least some effect on programming--an effect on timing, if nothing else. Generally speaking, the conductors stated they planned about 8-10 minutes of verbalization in a concert totalling 50-60 minutes in length.

Verbal comments were used in all concerts and were generally presented by the conductor, although in a few instances orchestras engaged so-called local radio or TV "personalities" to handle the verbal comments.

Generally speaking, teachers expressed preference for verbal comments over use of printed programs with the proviso that the person presenting the comments have the talent and training required to speak well and effectively, that the comments be well-planned and well-suited to the age group attending, paced as to hold the students' attention, and that they be clearly audible to every child in the audience.

Granting the above circumstances, teachers generally preferred that the conductor handle the verbal commentary, and some teachers (approximately 8% of the replies) stated they felt more detailed comments relating to the music and its performance would be helpful and desirable.

AUGMENTING GROUPS

Conductors expressed wide interest in exposing students to ballet and opera in conjunction with orchestral youth concerts. Teacher responses indicated widespread desire to have ballet and opera included on youth concert programs and professional choral work as well. They reported excellent student response to almost any concert program that involved action and movement in combination with the orchestra.

SPECIAL "ATTRACTIONS" OR EXTRA-MUSICAL DEVICES

Little use was made of special "attractions" or the extra-musical devices of puppets, cartoonists, and films in concerts presented during in-school time. Rather, they were programmed mainly for concerts presented during non-school time and for which tickets were sold to the general public.

Few of the conductors indicated any enthusiasm for use of the extra-musical devices and, at the other extreme, 2 or 3 conductors characterized the attractions as turning youth concerts into "music vaudeville" of which they wanted no part.

There was no clear-cut picture of teacher acceptance of the puppets, cartoonists, and films in conjunction with concert programs. Among music supervisors and administrators interviewed, a few considered extra-musical devices to be acceptable, some felt that music should be written especially for such presentations in order for them to be effective. More of these administrators, however, rejected use of the extra-musical devices under any circumstances.

AUDIENCE PARTICIPATION

Audience participation had been incorporated into youth concert presentations at some time or other by most of the orchestras and continues to be used intermittently. Although the conductors generally were willing to try to work out such plans, they also reported that they often found these activities awkward and, in the case of large audiences, difficult to handle effectively.

Audience participation techniques were quite limited and usually consisted of audience singing, rhythmic responses including clapping or tapping, and mass audience responses to questions asked by the conductor.

Elementary grade teachers were especially in favor of use of some form of audience participation in youth concerts, their approval being indicated in approximately 90% of the replies to Study questionnaires. Secondary vocal teachers were somewhat less favorably disposed toward it.

Audience singing was urged by many teachers. Others felt it was rather pointless unless the orchestra played the songs the children sang.

The question and mass answer technique was rejected by some teachers because they felt that when the conductor asked questions in a manner that produced a noisy response, audience discipline broke down rather rapidly. Nevertheless, most conductors queried their student audiences to a limited extent.

OBSERVATIONS ON TEACHER REACTION TO THE INFLUENCE FROM THE STAGE

From replies given by nearly 900 teachers, there is no doubt that they considered the conductor's manner to have great influence on the success of youth concerts. Major factors mentioned included:

1. Projection of enthusiasm and personal warmth by the conductor.

2. Effectiveness with which the conductor handles the verbal comments.

3. Projection of a strong and dynamic personality that commands the respect of children, and is an effective force in maintaining control of large student audiences.

4. Projection, through conductor's handling of the orchestra, of the importance of music and, more specifically, of the importance of that specific concert.

Student opinion polls (junior and senior high school students) reflected strong resentment toward conductors turned disciplinarians, toward conductors who, they felt, "talked down" to the audience, and toward conductors or other narrators who, they felt, were trying to imitate the professional emcee approach of "selling" the music and the performers to the audience. As stated by 1 child, "Why does every conductor seem to think he's a born emcee? Why doesn't he just be a conductor?"

The orchestra musicians, in virtually every case, made a favorable impression on teachers attending youth concerts, presenting themselves and their music to good advantage. Although there were isolated reports of the musicians appearing bored at concerts, and becoming careless about their posture on stage, and committing other minor infractions of customary professional procedures, each of these situations had quickly been dealt with either by the conductor, the orchestra management, or jointly by the school and orchestra administration.

Although such matters did not present a problem of any extent, it became apparent during interviews that the orchestras have little comprehension of the importance attached by the schools and students to every phase of the concert in terms of it serving as an example for student musicians. The professional musicians' posture, tuning procedures, bowing, deportment on stage, facial expressions, page turnings, stage entrance and exit procedures--all of these usually have been discussed with students prior to concerts with the teachers admonishing the students to watch and see how it's done by a professional orchestra and then come back and do likewise with the school performing groups. If the professional musicians have failed to set a perfect example, the teachers have a great deal of explaining to do after the concert!

Concerts for Disadvantaged Students

One particularly exciting phase of the entire Study concerned examination of concerts presented for culturally disadvantaged children.

Educators working with culturally disadvantaged children in nearly every one of the 20 cities emphasized the wide gap between the previous exposure of these students to any form of concert activities and the general background needed for a successful first exposure to a symphony orchestra.

The teachers pointed out that many culturally disadvantaged children have absolutely nothing in their background that enables them to relate in any way to the sight and sound of a symphony orchestra.

These teachers urged special planning of concerts for culturally deprived groups. "Use what these students are familiar with as a bridge to symphonic music," was their advice. They urged inclusion in concert programs of rock and roll and jazz groups, some popular songs and Broadway tunes as a means of taking the students from the familiar to the unfamiliar and introducing seriously conceived music gradually.

The importance of the place in which concerts are presented for culturally deprived students came under scrutiny. A much better response from culturally deprived groups was reported when the performing groups came to the students' own school--at least for the first few concerts. The students,apparently, felt complimented that the performers came to them, were in accustomed surroundings during the concerts, and could better focus their attention upon the music.

All in all, the Study clearly indicated the need and desirability for special planning and special presentations for culturally disadvantaged student audiences.

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CHAPTER VII

OPERA FOR YOUNG PEOPLE

Opera performances were presented for students during the school year in at least 8 of the Study cities, and during summer months in one additional city.

Although the scope of the Study did not extend to opera performances per se, limited information was collected on some of the 1966-67 opera projects.

Occasional opera performances were included in youth concert series sponsored by an orchestra. The Cleveland Orchestra worked in conjunction with the Lake Erie Opera Society in presentation of performances for students in 1966-67. For the most part, however, opera presentations were under the aegis of non-orchestral groups within each community.

Chamber opera, presented by a small cast with a small orchestra or piano and making use of minimal staging proved highly successful in the opinion of several music educators.

Baltimore

Performing Group:	Opera in Miniature
Financing:	P. L. 89-10, Title I funds

Performances were presented in school buildings, during school time and made available at no cost to the students.

Cincinnati

Performing Group:	Cincinnati Summer Opera
Financing:	Cincinnati Gas and Electric Co. AVCO Broadcasting Company Women's Committee of the Summer Opera

Two fully staged performances were presented in English for students in grades 4-8, at the Zoo Opera Theater during the Summer Opera Company season at admission prices of 25¢ and 50¢.

Cleveland

Performing Group:	Lake Erie Opera Society
Financing:	P. L. 89-10, Title III funds

Four performances were presented in high school buildings for grades 10-12, with members of the Cleveland Orchestra forming the orchestra

Cleveland

Performing Group: Lake Erie Opera Society
Financing: Cleveland Orchestra, The Opera Society and ticket sales

Six performances in Severance Hall

Other groups presented opera performances for students in grades 6-9 at the Supplementary Education Center under P.L. 89-10 funds.

Detroit

Performing Group: Piccolo Opera Company
Financing: P. L. 89-10, Title I funds

Twelve staged performances were presented in English for students in school buildings.

New Haven

Financing: P. L. 89-10, Title III funds

Six performances, staged, in English and with a small orchestra were presented in school buildings.

Pasadena

Under the aegis of the Area Youth Music Council and the sponsorship of the Junior League, performances of operas written especially for children have been presented for several years as a part of the total annual youth concert series. Admission - 50¢.

Salt Lake City

Performing Group: University of Utah Opera Department
Financing: Young Audiences and payments by individual schools

Twelve staged performances in English were presented in school buildings for grades 7-9. Piano was used in lieu of an orchestra.

San Francisco

Performing Group: San Francisco Opera Company
Sponsorship: San Francisco Opera Guild

Four (or five) fully staged performances were presented in the Opera House for grades 6-12. Admission -- $1.20 and $3.00

Performing Group: Western Opera Theater
Financing: Board of Education; National Endowment for the Arts

Ten performances, fully staged but using 2 pianos instead of orchestra, were presented in school buildings for grades 7-12.

Seattle

Performing Group: University of Washington Opera Department
Financing: Board of Education

Five (or six) performances were presented in school buildings for students in grades 7-9.

Performing Group: Seattle Opera Association
Financing: P.L. 89-10, Title III

Fourteen performances, fully staged and with orchestra, were presented in the Opera House for students in grades 6-9.

Opera Repertoire Presented for Students

Bizet	Carmen
Britten	Noye's Fludde
*Caldwell	A Gift of Song
*Caldwell	The Night of the Star
*Caldwell	Pepito's Golden Flower
Donizetti	Don Pasquale
Humperdinck	Hansel and Gretel
Kalmanoff	A Quiet Game of Cribble
Menotti	Amahl and the Night Visitors
Menotti	The Old Maid and the Thief
Menotti	The Telephone
Moore	Gallantry
Mozart	The Impressario
Mozart	Magic Flute
Offenbach	Tales of Hoffmann
Pergolesi	La Serva Padrona
Pergolesi	The Music Master
Puccini	La Boheme
Puccini	Tosca
Rossini	The Barber of Seville
Stravinsky	L'Histoire du Soldat
Thompson	Solomon and Balkis
Verdi	Falstaff
Verdi	Rigoletto

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*Pasadena Productions

Preparation of Students for Opera Performances

Cleveland: Study materials for use in the schools were prepared by the opera conductor.

Pasadena: Members of the cast visited schools to assist in preparation of students for the opera performances.

San Francisco: For the San Francisco Opera Company performances, study materials were prepared by the Opera Guild Education Committee, and included a study guide with biographical materials; listings of recordings, books and articles available in the San Francisco Public Library; information about the singers; short synopsis of each act of the opera (Magic Flute).

The booklet was supplemented by a 30-minute program including color slides, model of a stage set and recordings -- all of which were available to schools upon request at the beginning of the opera season. School memberships in the Opera Association were offered at $15, and entitled the school to receive several magazines and opportunity for 2 students from each member school to attend a rehearsal and a backstage tour.

The Western Opera Theater offered, in connection with its production of The Barber of Seville, an informal discussion period after the performance between members of the cast, conductor and selected students.

Seattle: For the University of Washington productions, members of the cast visited schools to help with preparation of students for the performance.

CHAPTER VIII - OUTLINE

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SMALL ENSEMBLE PERFORMANCES

Between 2,000 and 2,500 small ensemble performances were presented in 1965-66, during school time, in classrooms and school auditoriums in 17 cities covered in this Study. Public school funds were involved in financing the performances in at least 12 of the cities, including local and state school board allocations, individual schools' activity funds, and federal education project funds.

Eleven orchestra organizations and 9 other non-profit groups served as sponsoring and administrative agencies for the performances.

There seemed to be a tacit understanding that the ensemble performances were not within the mainstream of the schools' music education program. It is assumed that the directors of music education acted as the school authority approving the performances although little or no mention was made of these programs in interviews with school supervisory personnel.

PROGRAMMING AND PRESENTATION PROCEDURES

In only one city (Winston-Salem) was the orchestra conductor personally involved in presentation of ensemble performances, although general artistic supervision of ensemble projects was the stated responsibility of conductors in several cities.

Performances presented under the federal-financed projects in Cleveland and Seattle were subject to strong central controls. Young Audiences, Inc., sponsor of ensemble projects in three study areas, has a well established presentation format that includes a training program for ensemble musicians before they are booked for performances, and exercises strong central controls relative to artistic standards of ensemble groups.

With the above exceptions, however, ensemble leaders were found to hold practically full responsibility for selection of music, planning the presentation, and handling verbal comments during performances.

Instrument demonstration was the principal purpose of the performances in many instances. The Hartford ensemble performances originally were based on a sequential listening program designed to prepare students for a full symphony concert. The Sacramento ensemble performances were designed as a combination of instrument demonstrations, preparation and promotion for the full symphony concerts.

PRE-PERFORMANCE PREPARATION OF STUDENTS

Schools were involved in very little preparation of students for ensemble performances and no current materials were examined that could be deemed adequate for teacher use in preparing students other than those used for the "Excursions in Music" performances in Detroit.

Hartford materials, although explicit concerning the instruments to be played, the general purpose of each program, and the recommended sequence of concerts, were not designed for teaching purposes.

Columbus materials prepared for student use provided basic information on brass instruments.

EDUCATORS ENTHUSIASTIC ABOUT ENSEMBLE PERFORMANCES

In response to Study questionnaires and interviews, educators at all teaching and administrative levels were generally enthusiastic about ensemble performances presented in their respective schools. Many commented on the complimentary values of using ensemble performances in conjunction with and supplementary to full orchestra concerts.

Factors favoring use of small ensembles as gleaned from comments of teachers and performers included the following:

Size of performing unit

The small ensemble can perform in almost any school, even in a classroom, without the many physical facilities necessary for presentation of a full symphony orchestra.

Educational experience - simple to complex

The relatively few instrumental voices involved in small ensemble performances enable the teacher to approach the music from a very basic standpoint. Students obtain a better understanding of each instrument because there are so few of them to consider at one time. Logically, the small ensemble listening experience should precede the large orchestra concert experience.

It should be observed, however, that the validity of developing a sequence of listening activities that begin with small ensembles and culminate with full orchestra concerts has not been fully established. There was no report of accurate means of judging the overall effectiveness of this approach in the Study cities.

Suitable for very young children

Small ensemble performances can be presented successfully for kindergarten and primary age students.

Intimacy of performance situation

The opportunity to see and hear instruments and players at close range is a strong motivational factor and permits students to identify personally with the performers. When the same performers are observed in the full orchestra, an immediate rapport is established.

Chances given to students to actually handle instruments in small ensemble performances provide a meaningful learning technique, particularly with disadvantaged children, according to some educators.

Performer motivation

The adult performer who has not had experience with groups of students gains a much fuller understanding of and sympathy for the aims of youth concerts when he can observe his listeners as they may surround him and react to his playing during a small ensemble presentation.

Modest costs of ensemble performances

The modest fees charged for ensemble performances make it possible for individual schools, with relatively little money to work with, to engage a small ensemble whose members can contribute directly to the cultural education of the students. The cost often is well within the financial structure of a PTA or a principal's building activities budget. This opportunity to exert individual initiative in engaging ensembles is one that more enlightened elementary principals, in particular, are utilizing.

ENSEMBLE PERFORMANCES AS EFFECTIVE EDUCATIONAL EXPERIENCES - OBSERVATIONS AND RECOMMENDATIONS

What appears in this Study to be the widespread practice of permitting, in the name of public school music education, large numbers of ensemble performances to be presented (during in-school time) that are not the product of close cooperation and thought between musician and music educator is not defensible.

If the preponderance of educational thought that favors concert preparation is to be given serious consideration, the small ensemble performance deserves as much attention in the classroom before and after performance as does the orchestra concert.

The nature of the small ensemble makes it an extremely flexible and useful means of teaching music. Supposedly, the music educator is in a position to know how to use it most effectively and he should see that this is done. The professional musicians involved in the ensembles understand their instruments and can talk knowledgeably about them. They may or may not have had training in music education techniques.

The following recommendations are offered for the fuller utilization of ensemble performances as effective educational experiences for students:

1. Assuming that the small ensemble performance can make a significant contribution to the music education of the student, music administrators should see to it that as much careful advanced planning as possible is done for them, and that the principals and teachers whose students attend the performances be made fully aware of their importance. Steps could include:

    a. Having enough contact with the ensemble leader to insure that he is capable of doing an educationally effective job geared to the level of the audience.

    b. Participation in or approval of the choice of music for all small ensemble programs.

    c. A music specialist in a school that presents ensemble performances should submit an evaluation of the performances based on pre-determined criteria.

2. The teachers should receive materials and assistance that will enable them to bring their students to the performances primed to reinforce previous learning and to participate in new musical learning experiences. Preparation and follow-up should be mandatory.

3. Performances given in school time should be sanctioned by the director of music education, even though the individual school or PTA has contracted for the service.

4. A variety of musical ensembles should be considered in planning this phase of the music education curriculum.

SMALL ENSEMBLE PERFORMANCES PRESENTED DURING IN-SCHOOL TIME, 1966-67

Ensemble Projects Sponsored by Symphony Orchestras

Baltimore	String quartet, woodwind quintet (Baltimore Symphony first chair players). 11 free performances presented for elementary and secondary students. Study materials for teacher use prepared by the schools. Financing: Public funds made available to Orchestra.
Cincinnati	No performances in 1966-67 due to reduction in public school funds. Previous years included string quartet, woodwind quintet, brass sextet and 5 lectures by each of 2 conductors.
Chattanooga	String quartet, woodwind quintet. 14 performances for grades 7-12. Financing: Music Performance Trust Funds.
Columbus	String, brass, woodwind, percussion ensembles. 180 performances. Some student preparation materials. Financing: Modest school board funds, individual school funds, PTA funds, local foundations, and Music Performance Trust Funds. Also 23 performances under sponsorship of the Columbus Women's Music Clubs, but not using symphony musicians.
Evansville	String quartet composed of Orchestra section heads engaged on a full time basis. 100 performances for kindergarten through grade 8. No formal preparation or materials. Financing: Orchestra, private sponsors, $1,500 from P.L. 89-10, Title I
Hartford	String, woodwind, brass, percussion ensembles plus various combinations. 250 performances, kindergarten through grade 12, Sequential arrangement of concerts culminating with full orchestra experience. Some classroom preparation. Financing: School purchases; P.L. 89-10, Title I - $2,000; local foundations and Music Performance Trust Funds

New Haven	String quartet, woodwind quintet. 112 concerts (new program in 1966-67)
Providence	String quartets, woodwind quintet, brass quintet. 160 concerts, mainly for grades 4-6. Coordinated with orchestra youth concerts. Financing: State education funds, state arts council funds, Children's Concert Committee of the Philharmonic. Also, Young Audiences statewide high school performances.
Sacramento	Augmented string quartet, woodwind quintet. 124 performances for grades 4-6 Considered as preparation for orchestra concerts. Financing: PTA and individual school funds.
Seattle	String, woodwind, brass and percussion ensembles. Presented under P.L. 89-10 program entitled "Enrichment Through Music with the Seattle Symphony", and the Puget Sound Program
Winston-Salem	Double string quartet plus one wind. 44 performances for grades 4-6. Follow-up evaluation by schools. Financing: Local foundation, Music Performance Trust Funds and PTA

Ensemble Projects Not Sponsored By Orchestra Organizations

Cleveland	Sponsor: Supplementary Educational Center under P. L. 89-10. Small instrumental, vocal and jazz ensembles. Over 300 performances. Brief study materials prepared for teacher use.
Detroit	Sponsor: Detroit Adventure, (non-profit) String, brass, percussion and woodwind ensembles composed of members of the Detroit Symphony. Performances titled "Excursions in Music" administered by Detroit Symphony's principal violist. 185 performances. Extensive teacher's guide available. Financing: Ford Motor Company, Music Performance Trust Funds, limited P.L. 89-10 funds.

Pasadena	Sponsor: Coleman Chamber Music Association String quartets, mainly; brass quintet in 1966-67. Performances during a 12-day period, elementary and junior high schools. Occasional preparation and materials. Also Pasadena Symphony Juniors presented 12 performances by a folksinger
Pittsburgh	Sponsor: "Gateway to Music" corporation (non-profit. String quartets, woodwind quintet, brass ensemble, woodwind jazz group. 350 concerts; $50,000 annual budget; grades 1-12. Musicians drawn primarily from Pittsburgh Symphony; project administered by Orchestra's personnel manager. Personnel of ensembles included advanced students occasionally. Financing: Local foundations, individual schools, Music Performance Trust Funds. No formal preparation of materials.
Salt Lake	Sponsor: Young Audiences String quartet, woodwind quintet, brass and percussion groups. Over 100 performances, grades 4-9, twice a year. No formal preparation or materials.
San Francisco	Sponsor: Young Audiences String, woodwind, percussion and baroque ensembles, piano trio. Presented mainly for grades 4-6. No formal preparation or materials. Financing includes limited school board support.

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YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

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YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

Youth Concerts as Viewed by Education

The role of orchestra youth concerts as part of the every-day, on-going music education program in the 20 Study cities, and the effects of this role upon certain youth concert operating policies were examined from the following points of view:

1. Do the public school music education programs of the 20 cities provide effective training in music listening along with the opportunities for live concert experiences?
2. In order for youth concerts to be significant as formally structured educational experiences, is it necessary to base a youth concert plan on:
    a. Sequential listening experiences over a period of several years,
    b. Coordination of the youth concert music with classroom instruction?
3. If youth concerts are incorporated into the school music curriculum, what is the effect upon:
    a. The choice of day and time for presentation of concerts,
    b. Policies relating to student payments of concert admissions?
4. In cities where youth concerts are considered to be a basic part of the school music curriculum, what is the role of schools in providing financial support for the concerts?

Do the Public School Music Education Programs of the 20 Cities Studied Provide Effective Training in Music Listening Along With Opportunities for Live Concert Experiences?

Evaluation by the music education specialists on the Study staff, of music listening training offered by the 20 public school music education programs was based on the following premises:

a. That listening and its many applications are the basis of all music; and

b. That development of musical understanding is a conscious, intellectual process which must be counterbalanced by aesthetic considerations in order for the listener to gain the greatest possible values from music.

The only true measure of what actually transpires in the classroom comes with close observation and testing of students. Obviously such procedures did not come within the province of this Study, and the evaluations were, therefore, made on the basis of interviews with educators and their written responses to questionnaires.

In general, the educators' responses to open-ended questions did not indicate any particular interest in imaginative approaches to the teaching of music listening. The average teacher did not show evidence of understanding the listening process (as it has been documented), nor were there many music administrators or supervisors who displayed first hand knowledge of current thinking in this area and how it might be applied to youth concerts.

The principal topic of discussion in questionnaire responses related to the bare fact that concerts were being given at all and, though perhaps understandable in view of the complexity of the operation, the responses were revealing of the generally limited concern with the subject of effective training in music listening.

Public school curriculums in the 20 cities usually included required courses in classroom or general music for elementary and junior high school students, thereby giving them at least some opportunity to learn to listen to music. Beyond 8th grade, only a small fraction of the general student population is given opportunity to learn anything about the inner workings of a piece of music.

The fact that Cleveland public school students have received instruction in music listening for several generations, and the volume and quality of comments made by Cleveland teachers, place this city in the forefront of the 20 study cities in providing effective training. The individual Cleveland schools' record libraries, in themselves, are worthy of emulation.

In Order To Be Significant Educationally, Is It Necessary to Base a Youth Concert Plan Upon Offering Students Several Concerts as They Progress through the Grades, the Concerts To Be Designed for Sequential Listening and Coordinated with Classroom Instruction?

According to the educators, the most meaningful experience educationally is given in those cities in which students have opportunity during their public education to hear several concerts that are planned for sequential listening and that are coordinated with classroom instruction.

One of the pillars of the "Cleveland Plan" is a sequence of concerts that tie in directly with music instruction in the public schools.

The single annual concert experience can be used effectively if it can be related directly to classroom learning activity, but is judged to have little value educationally if it consists merely of a collection of compositions played for a group of students who have been given no preparation for the concert.

If there is validity in the accepted educational practices of pacing a student's musical experiences according to his ability to utilize them, then youth concerts should be used in the same manner in order to gain optimum educational results from them.

If Youth Concerts Are To Be Incorporated into the School Music Curriculum, What Is the Effect Upon:

a. The choice of day and time for presentation of concerts?

One of the prime requisites for making youth concerts an integral part of the music offerings in the schools is that they be given at a time when all students can attend. Only under these circumstances can youth concerts be considered an integral part of the course of study in music.

The only circumstance making it possible for all students to attend is presentation of concerts during the school day when transportation can be provided, or when the orchestra can play in the school building with all students in attendance.

These procedures were being followed in presentation of 90% of the youth concerts in the 20 cities.

b. Policies relating to student payments of concert admissions?

The Study revealed wide diversity of practice and opinion relative to youth concert admission charges.

In several cities, school codes prohibit released time for concert attendance if students have to pay admission, whereas in Cleveland, payment of at least a token admission fee is considered by schools and orchestra alike to be an integral part of the total educational value of youth concerts.

FREE vs. ADMISSION CHARGES FOR YOUTH CONCERTS

Cities in which both free concert series and admission concert series were presented	Cities in which ONLY free concerts were presented	Cities in which ONLY admission concerts were presented
1. Baltimore	1. Chattanooga	1. Pasadena
2. *Cincinnati	2. Evansville	2. Pittsburgh
3. *Cleveland	3. Providence	3. Sacramento
4. *Columbus	4. Sarasota	4. Spokane
5. Detroit		5. Winston-Salem
6. Hartford		
7. *New Haven		
8. New Orleans		
9. Salt Lake City		
10. *San Francisco		
11. Seattle		

In the 5 cities indicated by an asterisk (*), the main series of youth concerts carried admission charges. In 4 cases, orchestral units ranging from 35 to 50 musicians also played concerts in the school buildings under a variety of financial sponsorships and for which no admission charges were made to the students. The Columbus Symphony used an orchestra of 65 musicians for free concerts played in school buildings.

The Utah Symphony concerts in Salt Lake City were predominantly free to students, although individual schools charged admission for some of the concerts played in school buildings.

The youth concert series presented by the above 11 orchestras for which admission prices were charged were, generally speaking, coordinated with school music curriculums, at least to some degree.

In the 4 cities in which only free concerts were presented, there was close coordination of concerts with the music education curriculum in Chattanooga and Sarasota, with less close joint work between schools and orchestra in Evansville and Providence.

In the third grouping--that of cities in which only admission concerts were presented--close coordination of concerts with public school music curriculums existed in Pittsburgh and Winston-Salem where the concerts were presented during school hours.

In Pasadena, Sacramento and Spokane, the concerts were presented during non-school time with relatively little coordination of concerts with school curriculum.

Teacher reaction to the desirability of students paying to attend concerts was reflected in the replies of 763 respondents, over half of whom favored charging something--even if only a token amount. About 28% were opposed to admission charges.

In viewing the work in the 20 Study cities, it does not appear that the presence or absence of admission fees for youth concerts, of itself, is a definitive factor in the presence or absence of educational values. What is important, of course, is whether or not the existence of admission fees makes it impossible for any considerable number of students to attend. If such is the case, the value of the concerts as a part of the school music curriculum obviously is reduced.

Various sources of funds were available for help in meeting costs of concert admissions and transportation expense for needy students including PTA funds, school funds, P. L. 89-10 Title I funds, special orchestra and community funds, and some help given personally by teachers.

In Cities Where Youth Concerts Are Considered To Be a Basic Part of the School Music Curriculum, What Is the Role of Schools in Providing Financial Support for Concerts?

Funds allocated by boards of education were used to assist in meeting costs of youth concerts in 6 of the 20 cities studied, but in no case do those funds meet total costs of the concerts. In 4 additional cities, public funds granted by municipalities, counties, or states assist in meeting youth concert costs.

Federal education funds, made available under P. L. 89-10, Titles I and III, also were used to aid in financing youth concerts in 5 of the above 10 cities, and were used to assist in financing small ensemble concerts in several other cities.

Monies available to individual schools through building activity funds and efforts of the PTA or other parent sponsoring groups were used in some cases to finance concerts presented in school buildings and to assist in meeting costs of transporting students to concerts in central city auditoriums.

School policy-level personnel who commented on the school system's financial involvement in youth concerts favored moderate commitments with inclusion of youth concert financing in yearly school budgets.

3

To expect a school system to fully support a system of youth concerts probably is unrealistic at the present time, but given leadership by and a guarantee of substantial educational achievement from the music education department, a yearly grant that exceeds the "token" level should be a part of the expenditure for performing arts presentations, including drama and dance as well as music.

Need for Youth Concerts as Compared to Their Availability

If the foregoing music education premises are subscribed to:

-- if youth concerts are to be considered integral parts of the music education curriculum,

-- if optimum educational results can be obtained only when each student is given opportunity to hear several concerts annually over a period of several consecutive years,

-- if it is acknowledged that concerts for high school students should be materially increased,

-- if these things be true, then it is necessary to take a look at the ability of symphony orchestras to perform and finance the number of concerts needed.

Statistics that stagger the imagination can be amassed on the number of school-age children presently attending youth concerts each year.

Within the 20 cities included in this Study, it is estimated that gross attendance at the 717 youth concerts during 1966-67 totalled 1,200,000. The figure shrinks appreciably when compared with school enrollments.

Enrollments in the public schools totalled 1,600,000 in the 20 cities. Increase this figure by an estimated 30% to account for enrollments in private, parochial and independent schools, and the total school population for grades 1-12 in the corporate cities comes to 2,080,000.

(Actual figures could not be obtained for non-public school enrollments in all 20 cities, but ran approximately 30% of public school enrollments in the 9 cities for which they were available.)

Add to these 2,080,000 students from schools in the central city, the uncounted thousands attending schools in suburban areas surrounding each city for whom the orchestras also undertake to provide concerts, and the magnitude of the number of students to be served begins to emerge.

It is reported that the national school-age population totals 50 million individuals at the present time.

Assuming that concert halls of a uniform 3,000 seating capacity existed throughout the land, it would require presentation of a total of 16,600 youth concerts a year (45 concerts every day for 365 days) to enable each school child to hear 1 concert per year.

For example, it is the stated aim of the Baltimore public schools to provide each city school child with 1 concert each year. In 1966-67, the Baltimore Symphony played 95 concerts for students of city, county and area schools using 46% of its total of 205 concert services for this purpose.

Youth concert attendance totalled 150,000 of which approximately 65,000 were students of Baltimore City schools as compared to the City school enrollment of 195,000. The wide gap between the stated goal and actual practice is immediately obvious, and the gap is repeated in greater or lesser degree in every orchestra city in the country.

Among the fully professional orchestras, grave questions already have arisen as to what percentage of their concert services they can give over to educational work and still carry out their other rehearsal and performance obligations and commitments.

In these larger cities in which most of the fully professional orchestras are established, it already has been shown that, in spite of presentation of from 50 to 100 youth concerts a year, the ratio of student enrollment to number of concerts presented is discouragingly high. (See chapter on socio-economic factors.)

The Detroit Symphony, for example, plays 72 youth concerts per year. When compared to the Detroit public school enrollment of 300,000, this works out to 1 concert per 4,100 children per year.

The Cleveland Orchestra's 57 youth concerts, when compared to the Cleveland public school enrollment of 155,000, works out to 1 concert per year for each 2,700 students in the public schools.

Were either of these orchestras to undertake presentation of sufficient concerts to give each city public school child (grades 1-12) 3 concert experiences a year, it would mean that the orchestras would have to play many more concerts for young people than their complete seasons' concert presentations now total.

It is obvious that neither the time nor the money required for such a youth concert structure is available under current orchestral financial schedules and operating practices.

The problem is just as acute, or possibly more so, in the smaller cities in which orchestras engage their musicians on a per-service basis.

Were the Sacramento Symphony, for instance, to undertake presentation of 3 concerts per year for the total Sacramento public school enrollment of 57,875, it would require performance of 55 concerts in the municipal auditorium seating 4,000. In 1966-67, the complete concert season of the Sacramento Symphony totalled only 34 concerts including 6 youth concerts and 4 "Tiny Tots" concerts.

It would appear that if the music education needs are to be met, greatly increased funds, perhaps more orchestras, and a greater use of educational TV must be brought into the total youth concert picture.

The Role of Symphony Orchestras as Educational Institutions

The phrase "symphony orchestras as educational institutions" has 2 separate and distinct meanings.

Practically all symphony orchestras have received what is commonly referred to as "tax exempt status" under Section 501 (c)(3) of the U. S. Internal Revenue Code, which means that persons or business firms making contributions to an orchestra may claim their gift to be deductible from the donor's income tax.

To gain this tax exempt status, an orchestra must qualify as an "educational institution" as interpreted for these purposes by the Internal Revenue Service. That interpretation identifies a broad spectrum of activities as being "educational" in nature, such as presentation of ensemble concerts in the schools, sponsorship of youth orchestras and various scholarship programs, presentation of music appreciation lectures, performance of youth concerts, etc.

The phrase "orchestras as educational institutions" also has come to have a less technical meaning in recent years.

As previously indicated, educators report that the most meaningful educational experience from youth concerts occurs when there is a close tie-in between the concerts and the public school music curriculum.

As a result, many orchestras today find themselves deeply involved in educational activities that were not considered to be responsibilities of performing arts organizations a few years ago.

Lengthened orchestra seasons have opened up new opportunities for developing cultural and music services for the community. Availability of Federal monies for expansion of educational activities in the cultural field has been another factor in increased orchestral involvement in educational activities of a pioneering nature.

Few orchestras, however, have within their employ administrative and artistic personnel who have had formal training and experience in elementary and secondary education processes and techniques.

Planning and presenting a symphony concert suitable for students is, for instance, a vastly different undertaking for a symphony organization than is the task of structuring the format and preparing teaching materials to be used in the schools in conjunction with "preparing" students to attend such a concert. Nevertheless, at least half of the 20 orchestras have found it necessary to assume the latter responsibility.

Presentation of a concert for young people, played by the full orchestra within the normal surroundings of a concert hall bears little resemblance to the techniques required to plan, supervise and guide presentation of scores or even hundreds of small ensemble concerts performed in elementary and secondary classrooms and schools--yet more and more orchestras are undertaking such responsibilities in order to augment opportunities for students in their cities to hear live music.

There is no obligation upon an orchestra to check with the school system on program content and presentation techniques involved in youth concerts presented during non-school time and attended voluntarily by students.

But when a school system takes responsibility for approving release of thousands of students from classwork in order to attend concerts, the program content and presentation techniques of the concerts must, of necessity, become a vital concern of the school system.

Let us assume that the time required for student attendance at 1 concert (including transportation time) totals 2 hours away from classes, and that 3,000 students and teachers are involved. This totals 6,000 teaching-learning hours for which the school administration is held accountable.

Multiply 6,000 hours by 21 concerts (as in the case of 2 Cincinnati series), or by 34 concerts (as in the case of 2 Baltimore released-time youth concert series), or by 46 performances during school time (as the case in Cleveland), and the number of teaching-learning hours totals 126,000, 204,000 and 276,000 respectively.

Obviously, a school system must concern itself with the educational values of a project in which so much student time is invested.

So it is that formal educational premises, methods and techniques assume a degree of importance that may appear to the orchestra world to be far afield from the basic premise that obvious inherent values exist whenever children can be exposed to live performances of fine music.

CHAPTER X - OUTLINE

RECOMMENDATIONS

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RECOMMENDATIONS

This report represents the distillation of current youth concert ideas and practices of 20 symphony orchestra organizations and, through study of orchestra documents, the philosophies of distinguished conductors and educators of earlier years who did extensive pioneer work in youth concerts in some of the 20 Study cities.

Opinions, viewpoints and suggestions were collected from conductors, orchestra musicians, orchestra managers, youth concert coordinators and directors of public relations in orchestra offices; from members of orchestra boards of directors, symphony women's associations and youth concert committees; from representatives of business firms and organizations that provide funds to help pay for youth concerts, and from a few contributors to orchestras' general support.

In the course of the Study, over 1,000 educators--including teachers, music specialists, general administrative and supervisory personnel--provided evaluations of youth concerts as educational experiences. In addition they made many recommendations and suggestions for strengthening the educational aspects of youth concerts and related activities in their respective cities.

Inevitably, from study of this data, certain ideas and principles began to emerge that take on the nature of recommendations.

PART I - RECOMMENDATIONS RELATING TO YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

Principal Circumstances Required for Effective Educational Youth Concerts

90% of the youth concerts involved in this Study were presented during school time primarily for the purpose of supplementing the formal education of students through exposure to live performances of symphonic music.

The music education members of the Study staff developed the following summary of the principal circumstances believed to be required to result in a fully effective educational youth concert program.

1. CONCERTS SHOULD BE AN OUTGROWTH OF THE SCHOOL CURRICULUM. To fully qualify as educational experiences, youth concerts must be an outgrowth of and closely correlated with courses of study used in the various music activities of the school curriculum. Working from this basic premise, many policies related to youth concert programming and presentation follow naturally and logically.

2. ALL STUDENTS SHOULD ATTEND YOUTH CONCERTS. Steady progress must be made toward the goal of providing youth concerts for all students in a school system with careful attention given to adjusting programming and presentation format to varying age groups.

3. CONCERTS SHOULD BE PRESENTED DURING THE SCHOOL DAY in order to enable every student to attend.

4. NO STUDENT SHOULD BE PREVENTED FROM ATTENDING YOUTH CONCERTS BECAUSE OF PERSONAL FINANCIAL LIMITATIONS. This goal is most easily achieved through presentation of free concerts. If the free concert plan is not possible or acceptable in a given situation, then some provision should be made for meeting costs of tickets for impoverished students.

5. CONCERTS SHOULD BE PRESENTED IN LOCATIONS THAT PROVIDE OPTIMUM CONDITIONS FOR LISTENING, SEEING, AND LEARNING FROM YOUTH CONCERTS, with due regard given to balancing factors of acoustics, size, and seating capacity with accessibility of the concert location to the students.

6. CONCERTS FOR SECONDARY STUDENTS (junior and senior high school grades) can best be fitted into school schedules if presented as assembly programs in school buildings (granting suitability of auditorium facilities) in order to avoid loss of class time otherwise necessitated by time-consuming travel to and from a central city concert hall.

7. THERE IS NEED FOR CONTINUITY IN CONCERT EXPERIENCES. One concert per-student per-year, if part of an integrated music program, can be of value, but a program of maximum effectiveness certainly requires more than 1 live listening experience per year. Just how many concerts would be "enough" is not known.

8. CONTINUITY IN CONCERT EXPERIENCES IS ENHANCED through programs planned for sequential listening experiences as practiced in those cities in which youth concert programs are developed around a multi-year cycle plan.

9. STUDY MATERIALS FOR CONCERT PREPARATION OF THE STUDENTS SHOULD BE DEVELOPED UNDER SUPERVISION OF THE DIRECTOR OF MUSIC EDUCATION who may delegate the preparation to master teachers or engage a full-time youth concert coordinator to do the job.

10. CONCERT PROGRAMS AND STUDY MATERIALS SHOULD BE CORRELATED AS MUCH AS POSSIBLE WITH RECORDINGS, tapes and classroom music series that either already are available in individual schools and through the system's audio-visual department, or provision made for providing needed materials.

11. CONCERT PREPARATION MATERIALS SHOULD BE PROVIDED IN SUFFICIENT QUANTITY, AND DISTRIBUTION PROCEDURES ESTABLISHED to insure that every teacher responsible for preparation of students will receive copies of the materials and will have them sufficiently in advance of concerts to make proper use of them.

12. EDUCATIONAL RADIO AND TELEVISION SHOULD BE FULLY UTILIZED for classroom concert preparation.

13. POST-CONCERT ACTIVITIES SHOULD BE USED to re-enforce the educational values of the actual concert experience.

14. TEACHERS WHO ATTEND CONCERTS SHOULD BE GIVEN THE OPPORTUNITY AND OBLIGATION to evaluate them by means of specially prepared forms, such evaluations to form an integral part of source materials used in planning subsequent concerts.

15. PERFORMANCE INVOLVEMENT OF STUDENTS IN YOUTH CONCERTS, as soloists or members of featured ensembles, is considered highly desirable as a means of increasing audience identification with the total concert experience. Student soloists must meet high quality performance standards, however, if the intended purposes are to be achieved.

16. AUDIENCE PARTICIPATION IS ESPECIALLY VALUABLE FOR AUDIENCES OF YOUNGER CHILDREN, including audience singing geared to the age level of students in attendance.

17. A FULLY EFFECTIVE YOUTH CONCERT PROJECT SHOULD BE CONCEIVED OF AS AN OVER-ALL UNDERTAKING ENCOMPASSING THE ENTIRE SCHOOL YEAR and including full orchestra concerts, small ensemble concerts, demonstration-lectures by symphony orchestra musicians and/or conductor, choral concerts, performances of opera and ballet, and performances by school ensembles.

Recommendations for Teacher Orientation and Preparation

Close coordination between the orchestra's conductor and the school's director of music education is required for proper teacher orientation and preparation for concerts. Wherever possible, the orchestra's conductor and, on occasion, leading members of the orchestra should personally participate in briefing sessions for music specialists and teachers. Under optimum circumstances:

1. MUSIC SPECIALISTS would receive intensive briefing on the music to be performed, followed by discussion of what to teach and how to approach the music at various age levels. Appropriate visual aids would be previewed. Full scores should be made available whenever possible. Music to be played by student ensembles as a part of the pre-concert study would be discussed.

2. GENERAL CLASSROOM TEACHERS responsible for concert preparation would be given special briefing and instructions on use of the teachers' guide and other materials by the music specialists working in the building. Particular emphasis would be placed on working with musical examples and musical content of the concert programs.

3. EDUCATIONAL RADIO AND TELEVISION could be used when available to prepare general classroom teachers. Recordings of broadcasts, films covering the instruments of the orchestra, musical form, rhythm, melody and numerous other general aspects of music could be viewed and heard by teachers on a voluntary basis during the period leading up to a concert or throughout the year. A master teacher might conduct televised in-service preparation sessions.

4. THE ORCHESTRA would present a preview rehearsal or concert for teachers, followed by a question and answer session with conductor and musicians.

Recommended Minimum Contents for Teachers' Study Guides

1. Listing of program(s) with timing for each composition.

2. General notes on the types of music to be heard; notes to be suitably written for the teacher to read aloud to students.

3. Analysis of the music, with musical examples on charts or transparencies, in sufficient depth to inform and interest the student but not confuse him. This material should be related directly to the general music goals for specific grade levels. Specific suggestions for guided listening should be provided. Technical terms should be explained.

4. Listing of reference materials available to teachers and students.

5. Listing of community resources available for enrichment of preparation such as art objects, library and museum materials, audio-visual aids, etc.

6. Follow-up activities should include suggested tests, discussion topics, opportunity for re-hearing of concert music or related compositions. Language arts assignments in conjunction with youth concerts could be introduced at this juncture.

7. Evaluation sheet to summarize student reactions and for teacher reactions and comments on pre-determined items.

8. Whenever possible, concert arrangement details would be presented in memorandums separate from the teachers' study guides.

Recommended Minimum Contents for Students' Study Guides

1. Listing of program(s).

2. History of the orchestra that will perform the concerts should be included at least once a year.

3. Biographical information on conductor and soloists should be included at least once a year.

4. Discussion of music with musical examples, listing of things to listen for, and an outline of material to be covered by the teacher.

5. Composer biographies--possibly included as a separate section.

6. Suggested reading materials, supplementary listening suggestions, and "extra-credit" projects.

7. Evaluation form for student reaction to the music and the performance.

Activities for Supplementing Students' Study Guides (or to be used in lieu of student materials when such are not provided)

1. Worksheets and workbooks covering much of the material suggested for the students' study guides could be provided to enable students to respond at their own levels throughout the listening-directed activities.
2. Musical examples, pictures and diagrams for use with overhead projector.
3. Reduction of an entire composition to a one-line score, as used in several music appreciation texts, would prove helpful for students who have some knowledge of notation and some experience in listening.
4. Inclusion of youth concert material in the everyday flow of general music instruction.
5. Inclusion of instrumental specialists and their students in the preparatory process.

PART II - RECOMMENDATIONS RELATING TO SYMPHONY ORCHESTRAS

The Study indicated that orchestras undertake youth concerts primarily for 2 broad general purposes: (1) to make fine music available to the young people of the area; and (2) to build future audiences for symphonic music. Generally speaking, orchestras have not related their broad purposes to specific methods of achieving their stated goals, nor have they devised techniques for testing the results obtained.

The Study, for instance, did not uncover a single instance of an orchestra undertaking a comprehensive study of the results of its past youth concert efforts in relation to its current adult audience. It is doubtful that any orchestra knows how many of its current adult ticket holders and contributors were or were not influenced to participate in these activities as a result of attending youth concerts when they were children.

In general, the Study revealed a marked tendency among orchestra organizations:

--to edge into youth concert projects bit by bit,
--to add youth concerts to their schedules as time, financing and opportunities permitted but without fitting the additions into a preconceived master plan of educational work,
--to assume more and more responsibility for formal education activities as new projects were launched or as crises occurred,
--to accept "habitual" practices as "traditional" commitments,
--to fail to subject their entire youth concert structure to objective analysis from time to time in the light of current needs and opportunities.

From the analyses contained in this report concerning the size of the student population in relation to the number of youth concerts presented, it appears inevitable that orchestras must face the challenge of finding ways to expand youth concert activities. In order for that expansion to be truly significant in terms of the stated goals of youth concerts, in order that an orchestra's educational work may meet specific educational and cultural needs within a given community, the following steps would appear to be essential.

1. Analyze the purpose(s) for which the orchestra engages in presentation of youth concerts, or of a specific series of youth concerts.

There are a number of perfectly legitimate reasons for an orchestra to present youth concerts--to make live symphonic music available to a specific age group, to fulfill musical entertainment purposes, to fulfill purely educational purposes, to increase the orchestra's usefulness to and visibility within the community, to make constructive use of musicians' contracted time, to try to build future audiences and future patrons of music, and possibly a few others as well.

Whatever the reasons, they should be identified, clearly articulated, deliberately adopted, and specific plans and procedures devised for attempting to achieve the stated purpose.

Methods of testing the validity of the plans and procedures should be developed. The youth concert operations should be subjected to periodic review in order to ascertain the degree to which the stated purposes are being achieved. If results are not satisfactory, then something should be done about either the basic purposes or the methods chosen for achieving them.

2. Decide upon the roles that the orchestra organization can and should fulfill effectively in youth concert operations.

Symphony orchestra organizations are, primarily, builders of artistic institutions devoted to excellence in the performance of a specific musical repertoire. This is their area of primary expertise, and their primary reason for existence.

An orchestra association and its artistic and administrative leadership should deliberately decide upon the role or roles that the organization is in a position to assume in conjunction with youth concert operations. Should it declare its position to be that of producing the concerts with attendant formal educational responsibilities to be fully assumed and financed by the educational institutions?

Is it necessary for the orchestra organization to assume the role of music educator in connection with youth concerts and related performances of small ensembles? If assumption of such responsibilities is considered necessary and desirable, then the orchestra must decide on a method of doing it effectively. "Effectively" probably will mean the addition of at least 1 staff member to serve as youth education director--a person trained both in the fields of music and in youth education.

The youth education director should be able to provide effective guidance in such matters as preparation of pre-concert study materials for students and teachers (when that preparation is the responsibility of the orchestra), in counseling with musicians who are presenting small ensemble performances in the schools on effective teaching and demonstration practices, etc.

3. Ascertain and analyze the actual and total costs of youth concerts.

Few orchestra accounting systems are set up in a manner that enables orchestras to ascertain the true and total costs of their youth concert operations. As a result, the orchestra organizations are greatly hampered in trying to decide whether or not they can afford to expand youth concert work, hampered in seeking adequate financial support for youth concerts, hampered in presenting the full facts with requests for concert support to boards of education.

In those cases in which student concerts actually form an integral part of the school's music education curriculum, the contributors to orchestra general support also are subsidizing public, private and parochial school education--a fact that should be fully documented and made patently clear to all concerned--the schools, the orchestra's contributors, the general public.

Such documentation takes on added significance for orchestras in smaller cities that seek to strengthen playing personnel through finding security employment in the area for professionally trained musicians many of whom are qualified and interested in teaching positions in elementary and secondary schools.

4. Establish goals and a timetable for meeting them.

Having decided upon the purposes for which it engages in youth concerts, having chosen the role it shall assume in the educational field, and having identified the full costs of its educational work, an orchestra then is in a position to set up its long range goals, a timetable, cost schedules, and specific procedures for trying to achieve those goals.

If the goal is that of developing an educational program fully coordinated with the school music curriculum, close liaison between orchestra and schools must be established and maintained.

Many aspects of this close coordination are covered in the foregoing summary of music educators' recommendations for making youth concerts effective educational experiences. The following are typical of other situations that, due to lack of close liaison between schools and orchestras, have created major problems in some of the cities studied.

--Failure of an orchestra to carry out the precise program plans originally agreed upon by the conductor and director of music education: the performance of a given composition or specific movement from a large work for a given student audience at a given concert in a given year may be extremely important in the educator's scheme of things.

--Failure of an orchestra to fully understand the necessity of developing youth concert schedules that will facilitate the schools' handling of the complicated logistics involved in shifting thousands of students' class schedules, lunch schedules, special activities schedules, and that will accommodate the extremely difficult-to-manage bus schedules for student transportation to concerts: lack of full attention to such matters can cause untold disruption in a school system.

--Failure of orchestras to completely manage their own affairs so that concert dates and times, once established, can be carried out: disruptions caused by changed schedules are almost cataclysmic when they affect arrangements for literally thousands of students and hundreds of teachers.

Failure on the part of orchestras to fully take into account the problems of schools in the above and similar matters almost resulted in the school system completely withdrawing from any participation whatsoever in youth concert undertakings in a few of the Study cities.

In addition to the above matters relating to operations and programming, other aspects of close liaison between schools and orchestra must be brought into clearer focus.

The Study indicates that many teachers in public, private and parochial schools have had extremely limited opportunity to become acquainted with symphony orchestras or hear symphony concerts during their teacher training.

If orchestras seek the full-hearted interest and cooperation of teachers in orienting young students toward the enjoyment of symphony music, it becomes obvious that deliberate plans should be made for drawing the teachers more directly into the sphere of symphony orchestra activities.

Various plans could be explored--orchestras could invite teachers to attend 1 or 2 adult concerts a year as guests of the association, youth concert rehearsal-previews might be arranged for teachers, a special concert might be presented each year in honor of the teachers of the area, symphony women's associations could arrange events that would enable teachers to meet and chat with the conductor and orchestra musicians.

These and similar activities might go a long way in facilitating the joint work of schools and orchestras in opening up the world of great music to the young people of the community.

If the goal is that of expansion of youth concerts in order to more fully meet the needs of the young people of the area, a search must be made for specific ways in which the goal can be accomplished.

For those orchestras already playing heavy schedules of youth concerts, several possible plans would seem to bear investigation:

a) The plan already in use by a number of orchestras of splitting the orchestra personnel into several playing units is 1 way of doubling or tripling the number of different youth concert audiences that can be served without doubling or tripling the total number of playing services required.

b) Development of plans for supplementing students' attendance at youth concerts with closely related activities, including wider use of educational television of concerts and rehearsals, and possibly attendance by older students at regular rehearsals for adult concerts might prove practical in some situations.

c) Subcontracting of youth concerts could well be explored in the large cities.

In every large city there are a number of quasi-professional and avocational symphony orchestras in operation in addition to the leading fully-professional orchestra.

A carefully conceived plan, managed by the leading orchestra, through which some of the quasi-professional orchestras could be engaged to play certain youth concerts, the programming of which would be coordinated into the total youth concert structure, would enable more students to hear live concerts without demanding additional concert services from the major orchestra.

d) Orchestra-sponsored youth concert performances by related musical arts organizations--choruses, ballet and opera groups--also can serve to increase concert opportunities for students without drawing upon the orchestra for additional services, while at the same time knitting this additional repertoire into the over-all concert programming.

Orchestras that engage their musicians on a per-service basis are especially hard put to devise practical long range plans for increasing youth concert performances. Some of the suggestions made above could be adapted to these situations.

e) The smaller city orchestras also could explore possibilities of subcontracting youth concerts. In this case, however, the resident orchestra organization in a smaller community would subcontract with professional touring orchestras to present youth concerts when appearing in the community for adult concerts.

One reason given by orchestras for meriting financial support from the general public is that the orchestra assumes responsibility for presenting fine music for the young people of the area. At the same time, the orchestra organizations in the smaller cities are greatly limited in the number of youth concerts they can offer because of unavailability of their playing personnel.

One way in which the small city orchestra could more fully carry out its self-assumed responsibility for extending concert opportunities to students is to fulfill 2 roles simultaneously--that of producing youth concerts with its own local orchestra to the limit of its ability to do so, and that of serving as the impresario for additional youth concerts played by other organizations.

f) The small city orchestra, likewise, would do well to explore use of educational radio and television as a means of supplementing the live concert experiences it can offer to students. Conceivably, it would be possible for orchestras to prepare and tape several youth programs within their night-time rehearsal schedules. If these tapes could be used in the schools as supplementary to the live concerts presented by the orchestra, significantly increased music education study facilities could be offered by the orchestra to the schools of the area.

g) Detailed study of the Pasadena Area Youth Music Council plan is recommended, especially for orchestras in smaller cities. Under this plan a coordinating council was formed by several performing and sponsoring organizations within the community.

Under sponsorship of the council, a coordinated youth concert series is offered to students of the area including 2 youth concerts played by the Pasadena Symphony, 2 by the Los Angeles Philharmonic, 2 performances each presented by an opera group and a chamber music group.

In some of the smaller communities, the basic plan could be extended to include annual choral performances and dramatic presentations as well--thereby materially increasing the total number of cultural events that could be offered to the schools.

If the immediate goal is that of drawing high school students closer to symphonic music, then study must be given to the specific interests of these students and the channels of communication with them.

Joint study by orchestra, the schools and selected students of procedures used in San Francisco in connection with the student Forum, of those used in Cincinnati in connection with The Young Friends of the Arts, in New Haven in connection with student attendance at dress rehearsals of adult concerts, in Salt Lake City in connection with the high school auxiliary groups--study of these plans and examination of other ideas coming out of the joint discussions might well lead to a working program in a specific city that would make concerts for high school students meaningful educationally, culturally and in terms of the development of future audiences.

5. Place all educational activities within the embracing framework of artistic excellence.

Only as symphony concerts for youth represent the best possible artistic presentations that a given orchestra can produce, do they qualify as significant culturally, musically or educationally.

The orchestra's role in this aspect of educational work is crystal clear--it must declare and maintain the artistic standards that bespeak of its worth, dignity and integrity as an artistic institution.

PART III SUGGESTIONS RELATING TO EXPANSION OF CULTURAL ACTIVITIES FOR YOUNG PEOPLE

During this Study, conversations relating to youth concerts frequently served as springboards for broader based discussions with orchestra representatives and educators concerning young people and cultural activities in today's world.

Public school and symphony orchestra leadership share a common interest in seeking to expand opportunities for young people to become acquainted with the arts. Certain aspects of the problems, however, must be tackled on a much broader basis than can be encompassed through joint work between an orchestra organization and a school system in a given city.

Why not a national task force to seriously approach the problem of upgrading the music offered by radio, TV, the juke box and "pops" recording fields?

Why not joint exploration at the national level by educators, orchestras, opera companies, and the professional unions and guilds having jurisdiction over instrumental and vocal musicians to find out what might be done to facilitate wider use of educational radio, television, taping and recording on behalf of expanded music education for youth in conjunction with youth concerts?

Why not a coordinated two to three year project in which outstanding leadership from education and symphony orchestras could experiment with and test various approaches and materials for introducing young people to fine music for the ultimate purpose of making proven techniques and tested materials readily available to all schools and orchestras wishing to use them?

Why not joint exploration by the fields of education and the arts of the place accorded the arts in teacher training with special reference to the training of the generalist elementary and secondary teachers?

Why not broad based study and action that would be dictated solely by (1) the needs of students, and (2) the requirements for excellence in the arts?

If education of youth and excellence in the arts are as vital to the future of our society as their spokesmen claim, then why not place them at the focal point with the avowed intention of finding ways to undertake research, study, and subsequent action that will break through the myriad of practical and financial barriers impeding progress in these areas?

WHY NOT?

PART IV SUGGESTIONS MADE, AS A RESULT OF THIS STUDY, FOR FUTURE RESEARCH PROJECTS

1. Controlled studies to determine whether or not students' favorable response to concerts and music actually is enhanced by incorporating in the school music curriculum advance study of music programmed for youth concerts.

2. Controlled studies to evaluate the validity and effectiveness of various pre-concert and post-concert teaching techniques in making youth concerts significant as educational experiences for students.

3. Studies under controlled conditions to ascertain the effect of various factors upon the student learning situation at concerts, including:

   a. Size and instrumentation of performing ensembles in relation to students of different age groups

b. Location of concerts; i.e. concerts played in school buildings vs. those played in concert halls

c. Size of audience

4. Studies relating to techniques for making effective use of small ensemble performances as preliminary and/or supplementary to attendance at full symphony orchestra concerts.

5. Studies on the value placed by students on concerts for which they must pay admission as opposed to the value they place on free concerts.

6. Studies to determine student reaction to televised concerts as compared to their reactions to actual concert attendance (using the same orchestra for both types of presentation).

7. Studies to determine reaction by students of various age levels to specific compositions played in youth concerts.

8. Studies to determine the degree to which exposure of students to fine music in the home affects their reactions to youth concerts.

9. Study of the same group of students over a three or four year period to determine the degree to which interest increases as concert exposures increase.

10. Studies of adult audiences to determine whether or not earlier attendance at youth concerts is a factor in present concert attendance as adults.

11. Studies of adult audiences to determine what percentage of individuals were influenced to attend concerts as a result of the Damrosch youth concert broadcasts of yesteryear.

12. Studies of non-concert goes to determine whether or not they attended youth concerts as children and if so, whether or not that experience is a factor in their present disinterest in attending concerts.

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Certain units of materials that were included in the large appendix of the complete report were judged to be of special value in symphony orchestra operations. These sections, therefore, have been extracted from the complete report for inclusion in this Summary of the report.

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